

LP-002289





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JOE BARTHEL

Many in the progressive community are mourning the untimely passing of Joe Barthel, who died suddenly and unexpectedly of heart failure on October 5 while exercising at the Berkeley Marina.

Joe was born September 8, 1945 in Buffalo, NY. He attended Columbia University on a scholarship where he was a brilliant student of history, politics and literature. He joined Students for a

Democratic Society (SDS) and the anti-war movement in New York; a community for him which helped him make sense of his own working class background and make broader connections to social injustices. He dedicated himself to work against poverty, injustice and racism. When Columbia erupted in protests against the Vietnam War in 1967-68, Joe became a leader in the student strikes and was known for his clarity and insight. He became an articulate and passionate organizer.

After leaving Columbia, Joe helped organize people living in unfair conditions in slums and worked in VISTA, (Volunteers In Service To America). In 1969, Joe traveled to Cuba on the first Venceremos Brigade of American volunteers.

Joe moved to the Bay Area in 1972. He worked as a cab driver, carpenter and roofer while working as an organizer in progressive movements. He devoted years of his life to the anti-apartheid and various solidarity movements, like the Southern Africa Solidarity Committee, to expose the suffering of people and raise funds for clothing and medical aid.

Joe fought against poverty whether it was in Chile, Nicaragua, Chiapas, East Oakland, Richmond, or on Native American reservations. He put his body on the line, committing civil disobedience numerous times to bring attention to the causes nearest to his heart.

In 1985, Joe became a private investigator. He worked for Ermachild and Simon Investigations in Oakland before opening his own firm in 1989. Over nearly 20 years in this profession, Joe was respected as one of California's foremost P.I.s who specialized in the

defense of men and women facing capital punishment. He actively opposed capital punishment, and though he did not live to see it abolished, his work helped to illuminate the capriciousness and injustice of the death penalty.

Joe left no stone unturned in the defense of his clients. He was a courageous and creative investigator, known for his compassion and skill as an interviewer. He made a significant contribution to the understanding of mitigating factors, which allow the jury to give a sentence of life instead of death. Joe had an amazing capacity to develop the social, economic and psychological evidence necessary for the jurors to empathize with the defendant and to help them understand why the crime was committed.

Joe was a talented speaker and teacher to lawyers and other investigators about the death penalty and led numerous seminars in conferences. He trained and inspired several women and men who are carrying on his work.

In recent years, Joe became involved in oral history projects and became active in the Oral History Association. He believed that the evidence he gathered as a private investigator for presentation in courtrooms was a rich source of stories and insight into the human condition. Investigation for Joe became an educational weapon against poverty and suffering in this country.

At the time of his death, Joe was a candidate for the Executive Board of the Bay Area National Lawyer's Guild. He was also to have traveled to Rome in 2004 to give a presentation at the International Oral History Conference there.

Joe's friends and comrades join together to mourn his passing and celebrate his life with his love Roshni Sirjani and his two sisters, Brea (Barbara) and Catherine, and his brother, Michael. Joe's great heart, kindness and humor will be missed by his friends and colleagues.

Joe will be missed by the prisoners for whom he was a lifeline; in many cases Joe was the only person who wrote or visited them. He generously gave his time and energy to comfort the friendless.

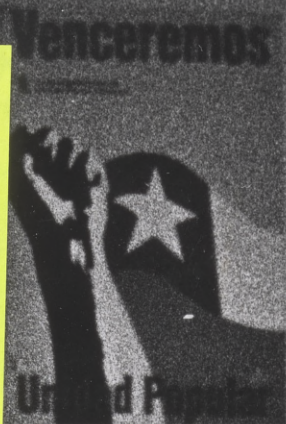
Donations in memory of Joe Barthel can be sent to Legal Services for Prisoners with Children: 1540 Market St., SE, 94102

www.prisonerswithchildren.org

A memorial gathering for Joe Barthel will be held on Saturday, November 22, 2003, 1-4 PM at La Peña Cultural Center, (510) 849-2568 x17, 3105 Shattuck Ave, (Cross street Prince), Berkeley, CA 94705.

Fernando
Alegria
70's

Chilean poet
Allende cultural
attache





Salvador
Allende

Victor Jara

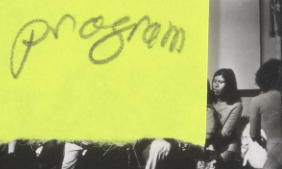








La Poblacion



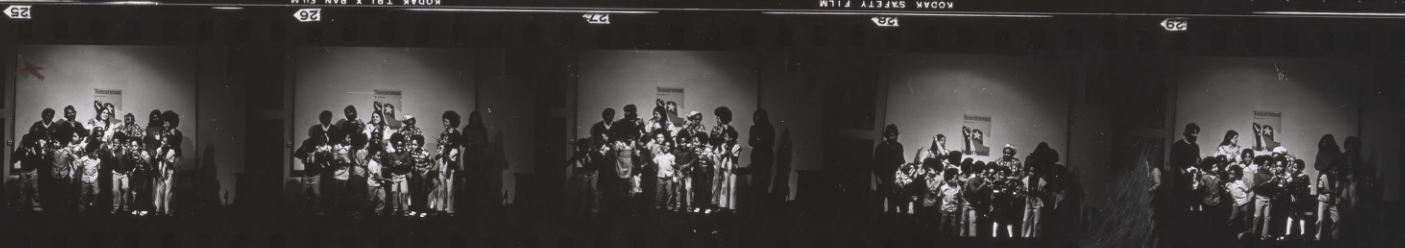
Jose Luis Orozco
children's program





KODAK TRI X PAN FILM

KODAK SAFETY FILM



KODAK SAFETY FILM

KODAK TRI X PAN FILM



KODAK SAFETY FI

KODAK TRI X PAN FILM

KODAK SAFETY FILM



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KODAK TRI X PAN FILM

KODAK SAFETY FILM

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KODAK TRI X PAN FILM

KODAK SAFETY FILM

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KODAK TRI X PAN FILM



KODAK SAFETY FILM

KODAK TRI X PAN FILM

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KODAK TRI X PAN FILM

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KODAK SAFETY FILM



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KODAK TRI X PAN FILM

KODAK SAFETY FILM

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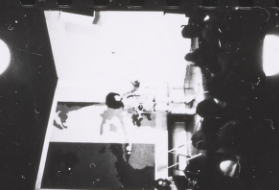
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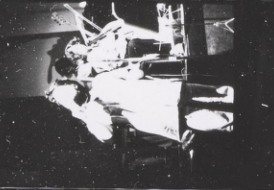
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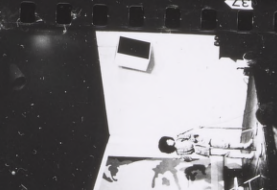
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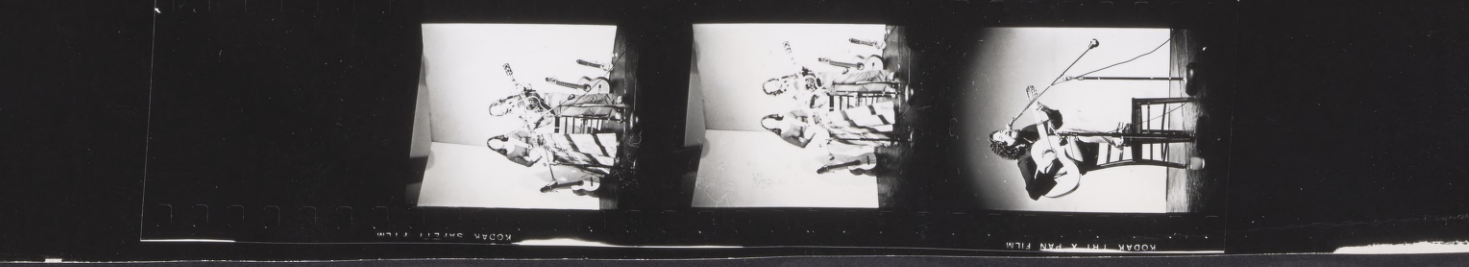
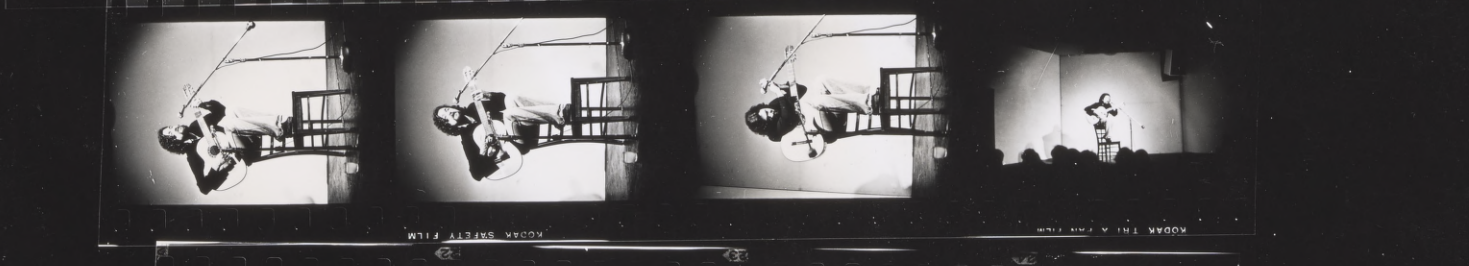
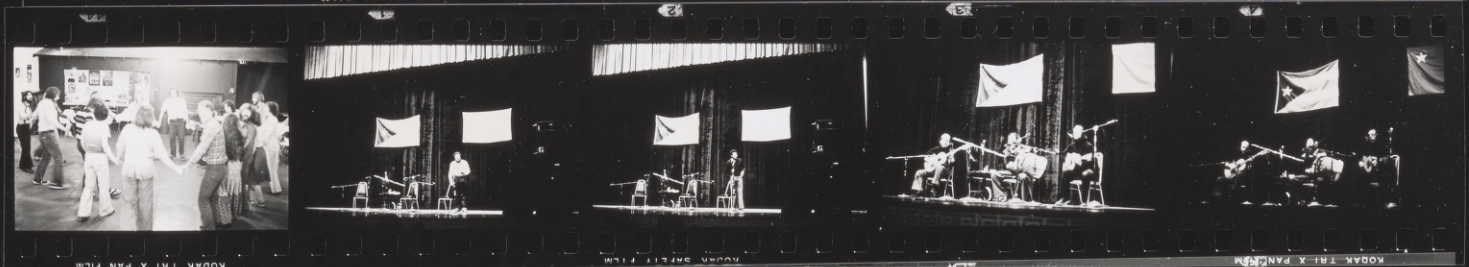
KODAK SAFETY FILM

KODAK TRI X PAN FILM

KODAK SAFETY FILM

Roy Brown
Puerto Rican
singer





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Ja-a Schem
Block Party
La Sena

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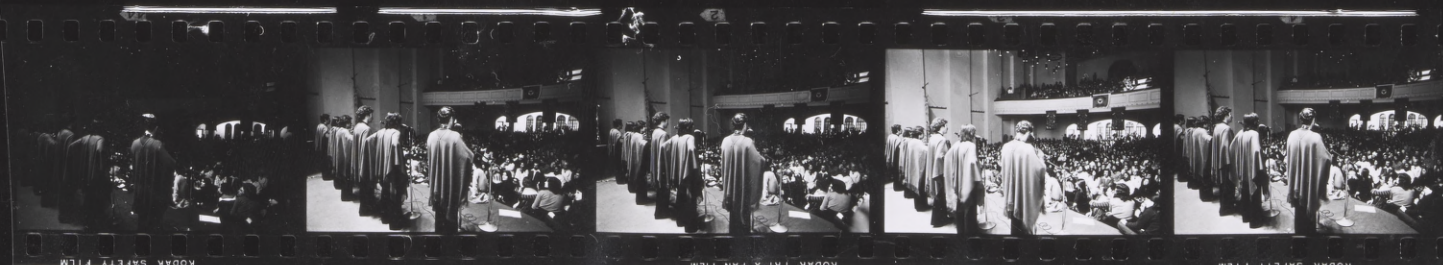
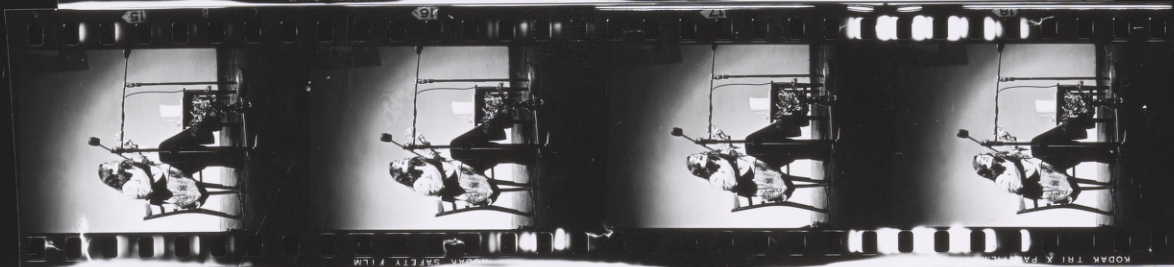
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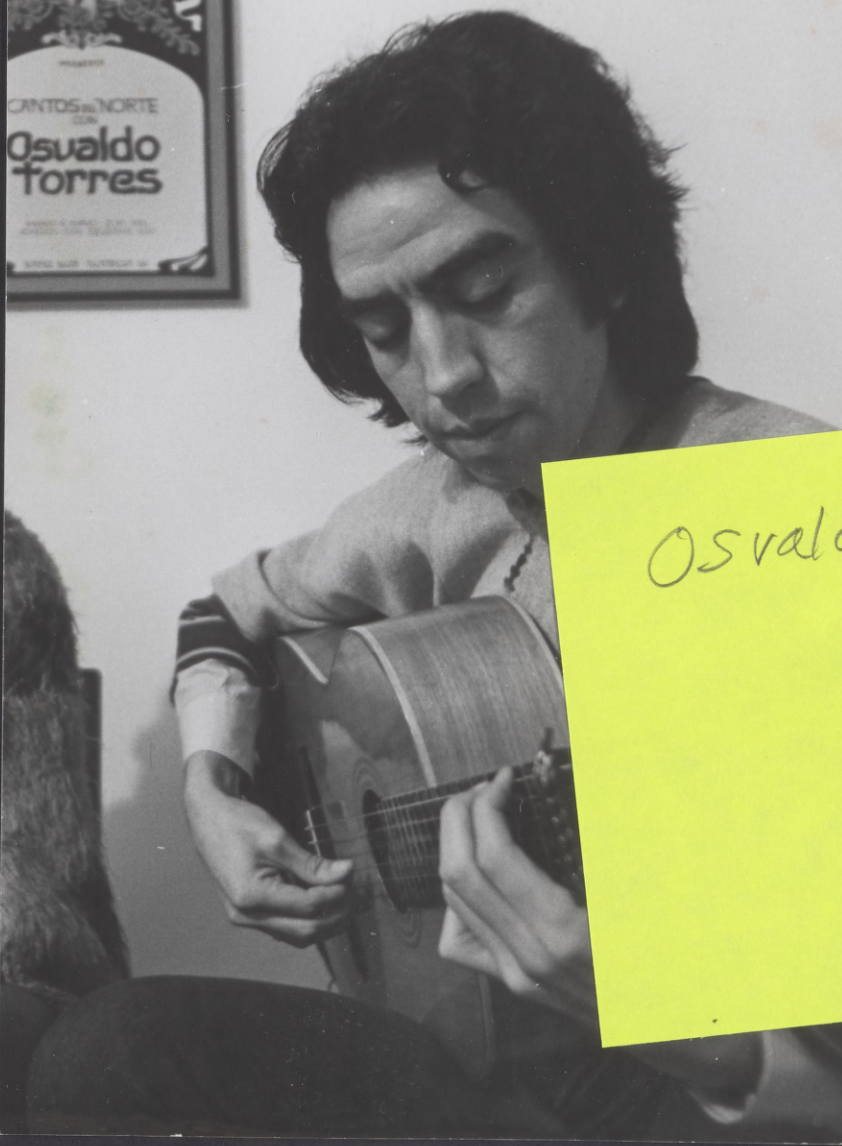
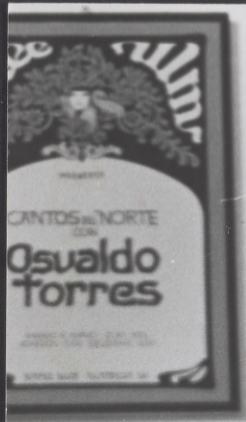


© PHOTO BY RICHARD BERMACK
5915 HOLUIS STREET
EMERYVILLE, CA 94608 655-3823

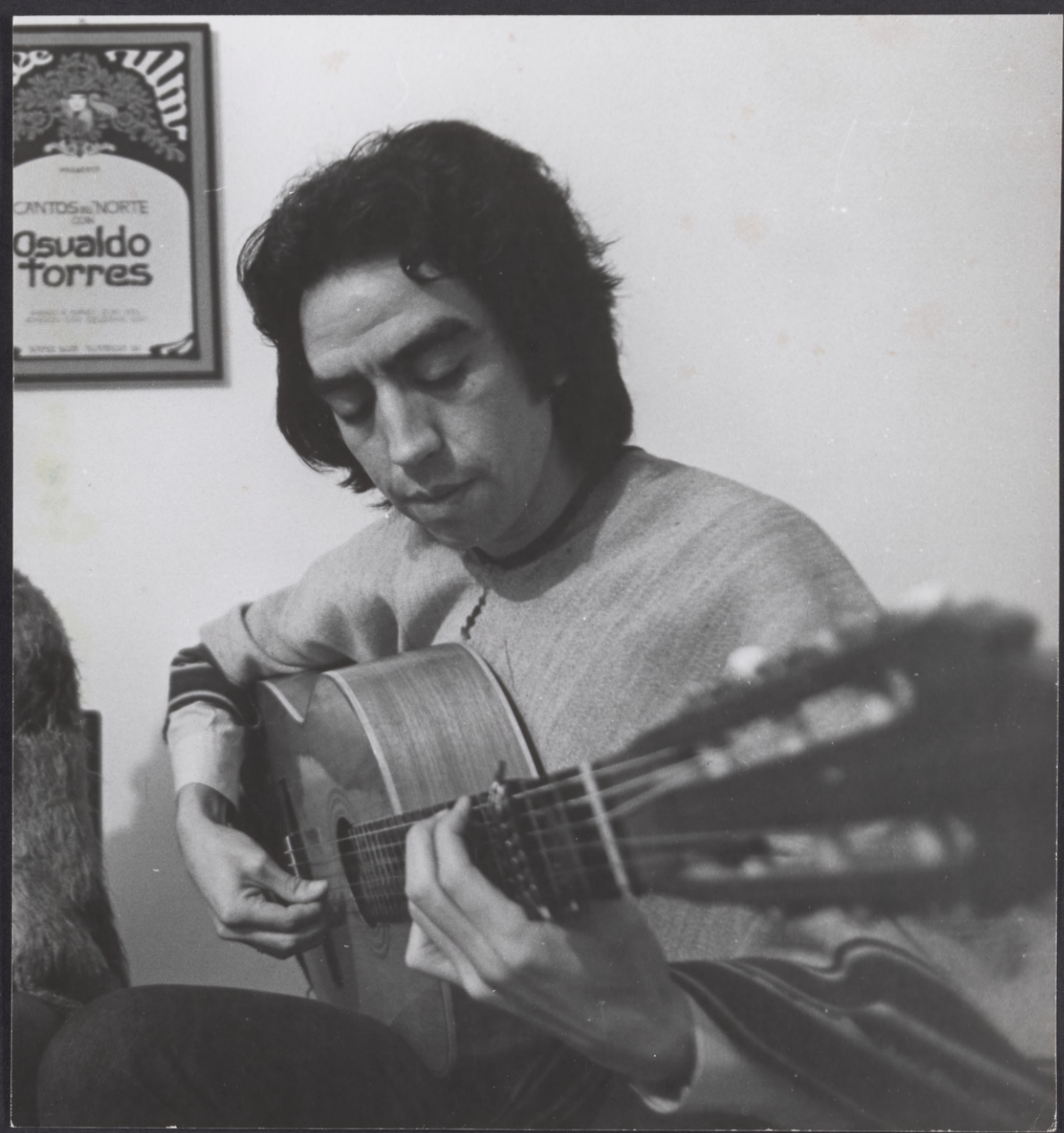


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Oswaldo Torres



12 1/2
3 1/8
12 1/2

52 1/2

(13)

OSWALDO TORRES from Chile

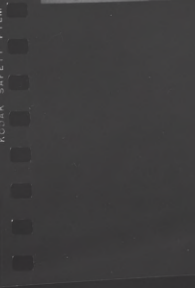
KODAK SAFETY FILM



KODAK SAFETY FILM



KODAK SAFETY FILM



KODAK SAFETY FILM



KODAK SAFETY FILM



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(Cheryl) Anisa
dancer
3rd row from top
2nd from right

Pix from
Block Party



No 5.6 20

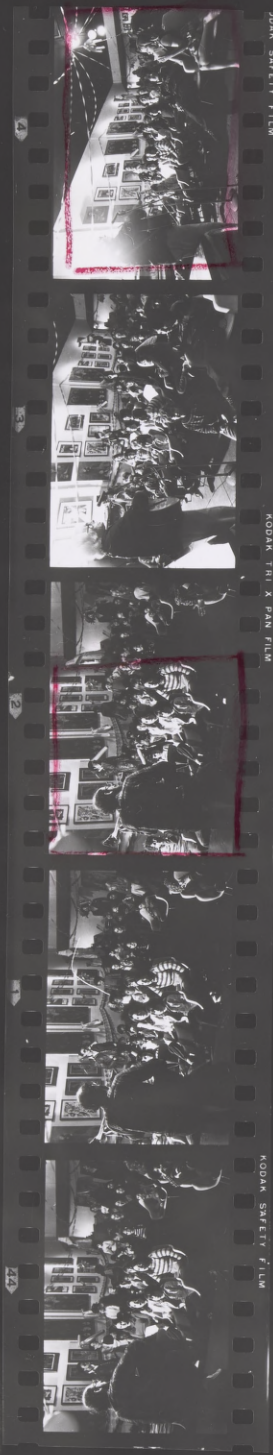
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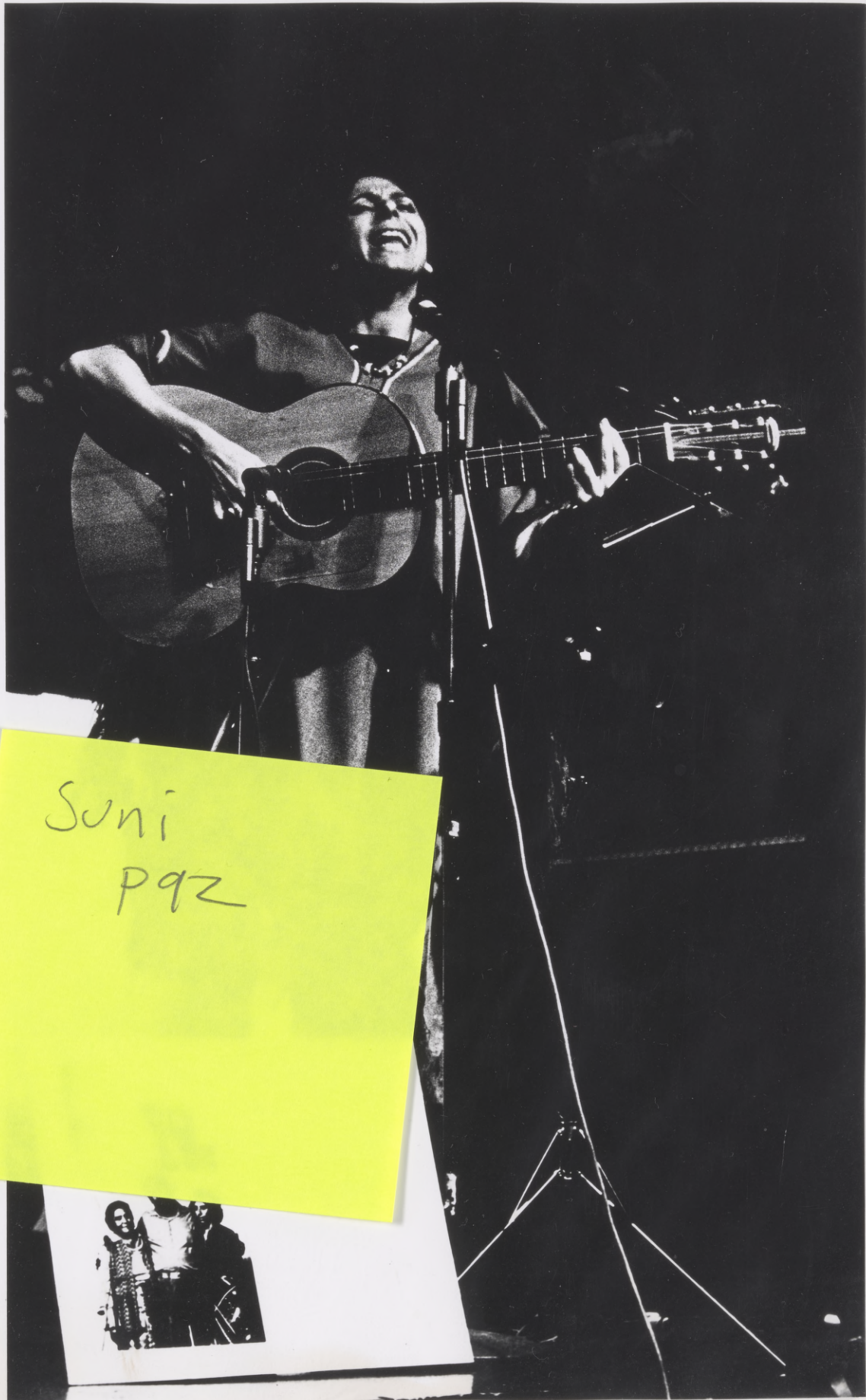
Gus Newport
Berkeley Mayor



Gas report
1985



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pqz





*Sunny Day
en La Peña*

PHOTO BY
ALEJANDRO STUART

Sunny Day
en La Peña

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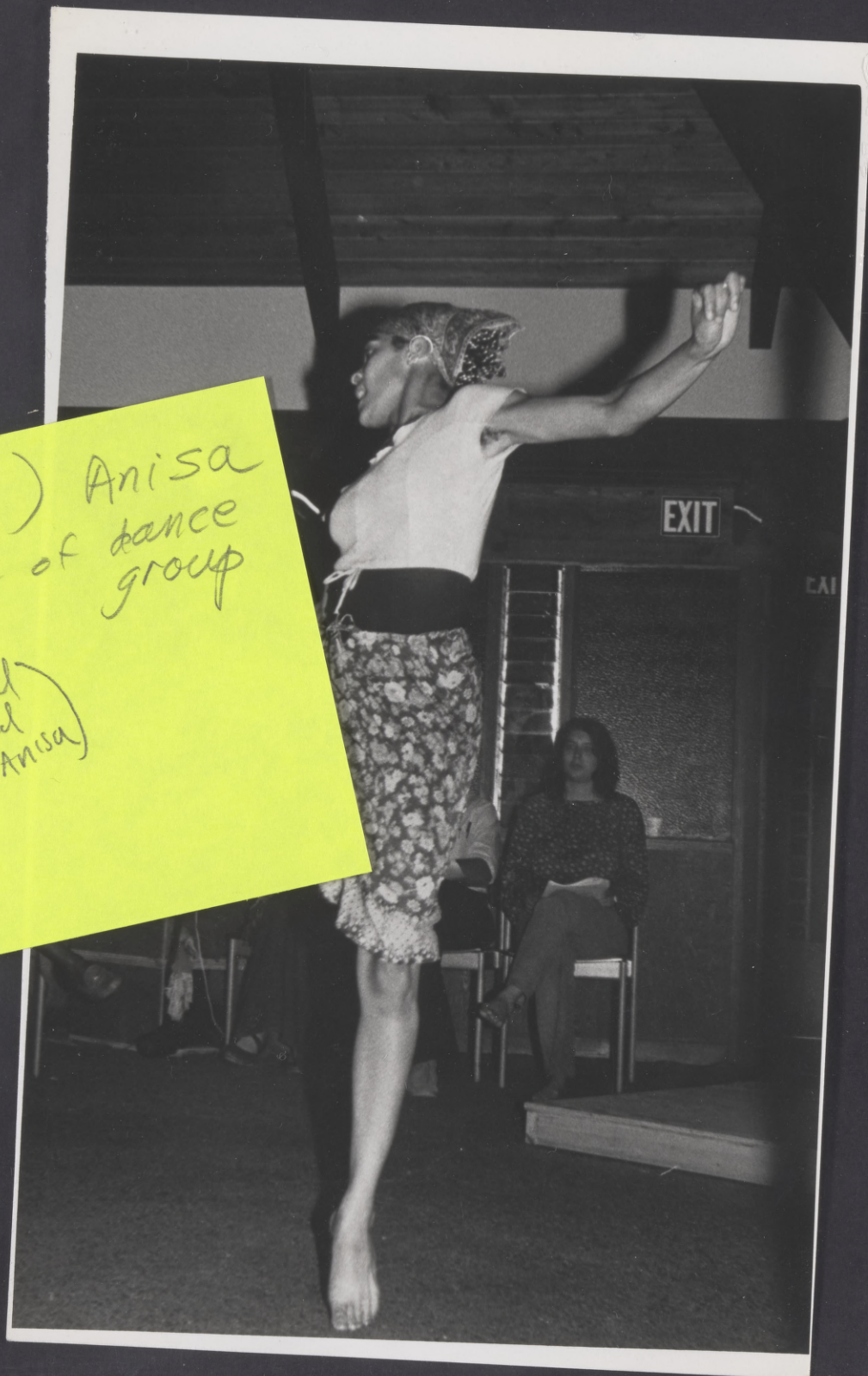
PHOTO BY
ALEJANDRO STUART



1454

(Cheryl) Anisa
part of dance
group

(changed
name
to Anisa)





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Illapu





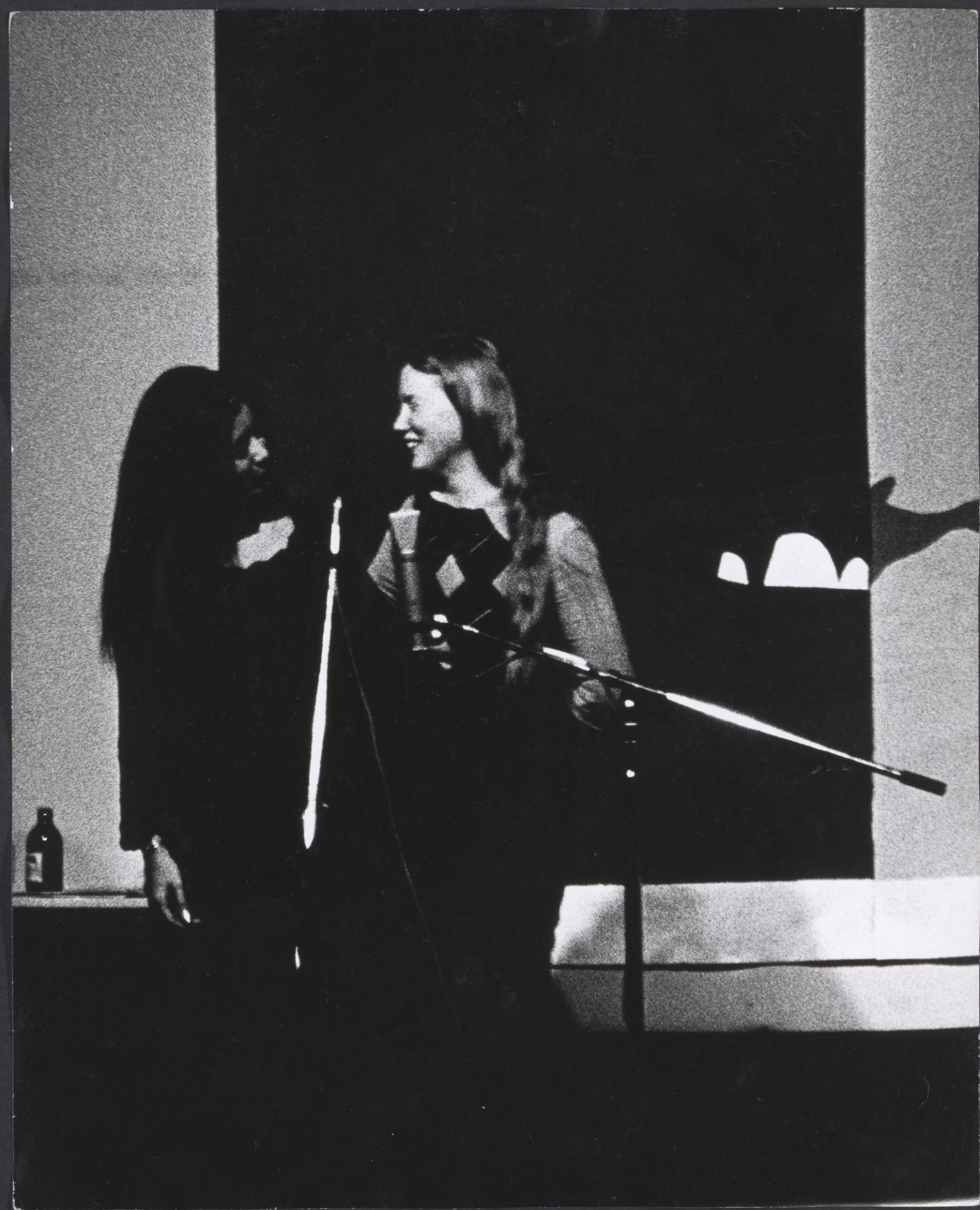
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Buschingstrasse 59

8000 München 80

Tel. 089 / 912521



Holly Near

+

Suero Bravo



© PHOTO BY RICHARD BERMAK
5915 HOLLY STREET
EMERYVILLE, CA 94608 665-5023

La Pena





Giselle
& Laura
Ruiz
(LP staff)



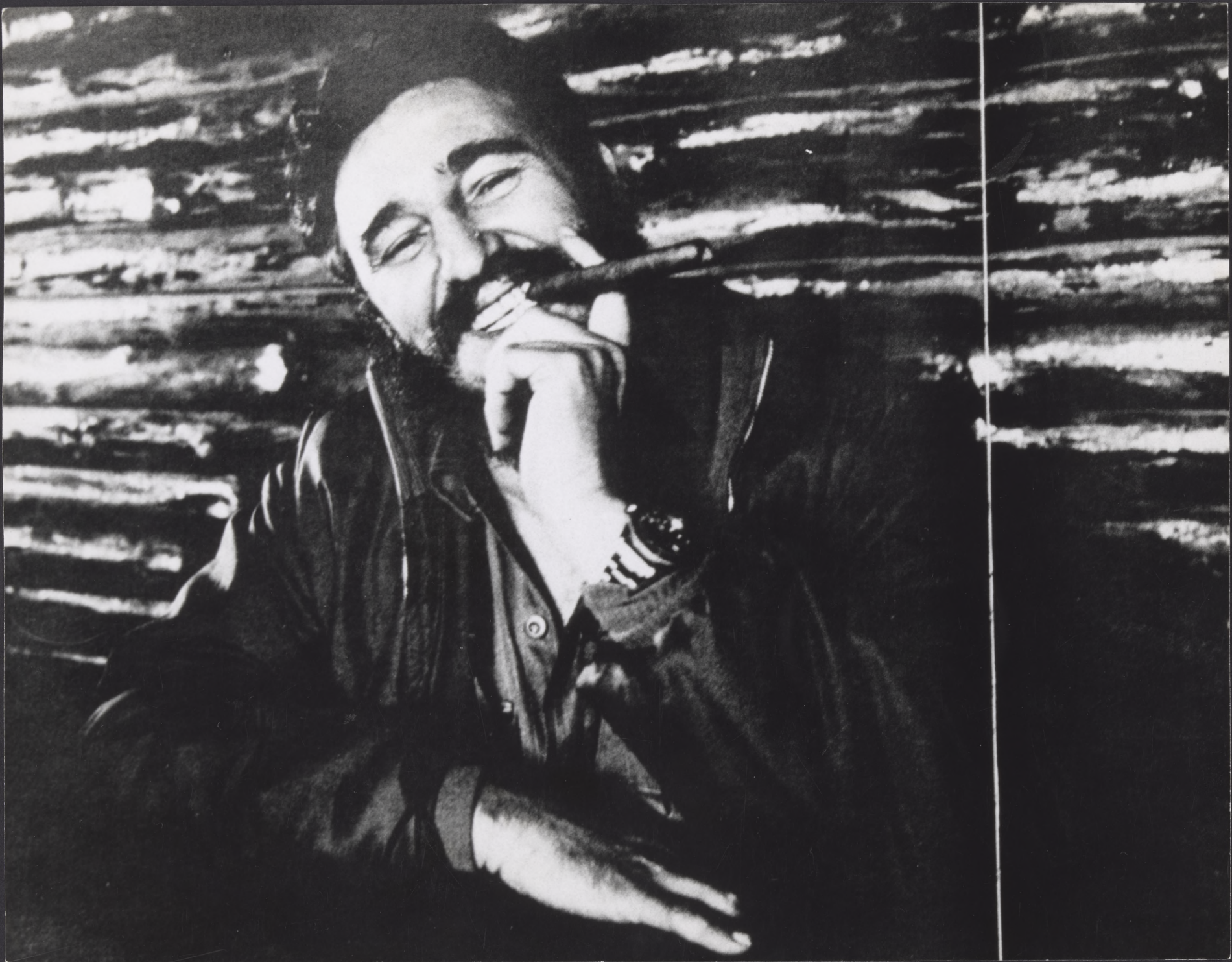
Coiselle

+

Lane Ruiz



Fidel Castro
(never came
to LP)



72010

C.1

e



Quique ^{CRUZ} giving class
on L; others
unknown

72010



e



C.A.C.

© Ron Delany 1985

(415) 658-6718

ISMAEL DURAN



Les dejo un abrazo saludario a mis amigos de "La Peña",
Ismael Duran. ^{juicio 84}

1984

Nina
Fichter

Pam
Grey

Lynn Kalman
Sciafidi

of the
Wallflower Order
Dance Collective



WOMEN IN STRUGGLE









1975 -

1977?

La península
de los Andes

La Peña CALENDARIO-OCTUBRE

LA PEÑA
3105 SHATTUCK (NEAR PRINCE)
BERKELEY
849-2568

TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
 7 POLITICAL-CULTURAL PRESENTATION ON THE ANNIVERSARY OF THE DEATHS OF 2 LATIN AMERICAN REVOLUTIONARY LEADERS — CHE GUEVARA & MIGUEL ENRIQUEZ FILMS, NICH & MASA SPEAKERS, SONGS OF STRUGGLE. \$1. 8:30 PM	1 MID-EAST FILM/FORUM FEATURING THE FILM "WE ARE THE PALESTINIAN PEOPLE" AND DISCUSSION led by PALESTINIAN SUPPORT COMM. MEMBERS. 8:30 PM \$1.50	2 BENEFIT FOR THE OLGA TALAMANTE DEFENSE COMM. BILINGUAL READINGS OF CHICANO POETRY WITH MUSIC 8:30 PM \$1.	3 PEÑA CONCERT SONGS OF LATIN AMERICA PERFORMED BY JOSE LUIS OROZCO Y SERGIO \$1 9:30 PM	4 PEÑA CONCERT SONGS OF LATIN AMERICA PERFORMED BY DUO LOS VIAJEROS AND SERGIO \$1 9:30 PM	5 CULTURAL CENTER CLOSED. LA PEÑA RESTAURANT WILL BE OPEN AS USUAL SERVING FOODS OF CHILE, PERU, ARGENTINA AND MEXICO.
14 RESTAURANT OPEN AS USUAL SERVING FOODS OF CHILE, MEXICO, PERU & ARGENTINA. CULTURAL CTR. CLOSED.	8 PEÑA FILM SERIES U.S. PREMIER "DOUBLE DAY" A FILM EXPLORING WORKING CONDITIONS OF LATIN AMERICAN WOMEN, AND "TUPAMAROS" ON URBAN GUERRILLAS IN URUGUAY. \$1.50 8:30 PM	9 LA PEÑA PROUDLY PRESENTS THE MOST POPULAR CHILEAN STRUGGLE SINGERS, ISABEL & ANGEL PARRA WITH PATO CASTILLO. (BUY TICKETS IN ADVANCE) \$2.50 9:30 PM	10 RESTAURANT OPEN, CULTURAL ROOM CLOSED; GO TO LONSHOREMEN HALL IN SAN FRANCISCO FOR PARRA & CASTILLO CONCERT.	11 PEÑA CONCERT WITH MÚSICA, POESÍA, SUDÉS, Y DANZAS TÍPICAS DE AMÉRICA LATINA. 9:30 PM \$1.	12 RESTAURANT OPEN, CULTURAL ROOM CLOSED; BENEFIT NEXT DOOR AT THE STARRY PLOUGH IRISH PUB.
21 POETRY OF THE THIRD WORLD BILINGUAL READINGS WITH MUSIC. 9:00 PM \$1.	15 PEÑA FILM SERIES "THE TRAITORS" (ARGENTINA, 1973) SPECIAL PRESENTATION BY MASA (ANTI-IMPERIALIST MOVMT. FOR SOCIALISM IN ARGENTINA) \$1.50 8:30 PM	16 POLITICAL FORUM BY OPHRICH (OFFICE FOR POLITICAL PRISONERS AND HUMAN RIGHTS IN CHILE) WITH CHILEAN FILM "NO TIME FOR TEARS" 9:00 PM \$1.	17 PEÑA CONCERT PRESENTING WEST COAST'S MOST...	18 1ST TIME IN THE...	19 BENEFIT FOR UNITED FARM WORKERS PROGRAM TO BE ANNOUNCED. 8:30 PM DONATION
22 PEÑA FILM SERIES U.S. PREMIER FROM BOLIVIA "THE PRINCIPAL ENEMY" — JORGE SANJINES ON LATIN AMERICAN GUERRILLA MOVMTS \$1.50 SHOWN TWICE: 8:00 & 10:00 8:30 PM	23 BENEFIT FOR PEOPLE'S TRANSLATION SERVICE FEATURING FILM: "THE PRINCIPAL ENEMY" \$1.50 8:30 PM	30 EVENING OF SOLIDARITY WITH STRUGGLES IN SOUTH AFRICA. — ERN SPEAKERS, POETRY, MUSIC, AND DANCES. SPON: VENCEREMOS BRIGADE \$1.50 8:30 PM	31 ...	26 RESTAURANT OPEN CULTURAL ROOM CLOSED. BENEFIT NEXT DOOR AT IRISH PUB.	HOURS: 6 pm to 12 pm (1 AM FRI. & SAT.) CLOSED MONDAYS BETWEEN 6 & 10 PM. ... ARGENTINA & PERU.

1975?

La Peña CALENDARIO-OCTUBRE

LAPeña
3105 SHATTUCK (NEAR PRINCE)
BERKELEY
849-2568

TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
	1 MID-EAST FILM/FORUM FEATURING THE FILM "WE ARE THE PALESTINIAN PEOPLE" AND DISCUSSION led by PALESTINIAN SUPPORT COMM. MEMBERS 8:30 pm \$1.50	2 BENEFIT FOR THE OLGA TALAMANTE DEFENSE COMM. BILINGUAL READINGS OF CHICANO POETRY WITH MUSIC 8:30 pm \$1.	3 PEÑA CONCERT SONGS OF LATIN AMERICA PERFORMED BY JOSE LOUIS OROZCO y SERGIO \$1 9:30 pm	4 PEÑA CONCERT SONGS OF LATIN AMERICA PERFORMED BY DUO LOS VIAJEROS AND SERGIO \$1 9:30 pm	5 CULTURAL CENTER CLOSED. LAPeña RESTAURANT will BE OPEN AS USUAL SERVING FOODS OF CHILE, PERU, ARGENTINA AND MEXICO.
7 POLITICAL-CULTURAL PRESENTATION ON THE ANNIVERSARY OF THE DEATHS OF 2 LATIN AMERICAN REVOLUTIONARY LEADERS — CHE GUEVARA & MIGUEL ENRIQUEZ FILMS, NICH & MASA SPEAKERS, SONGS OF STRUGGLE. \$1. 8:30 pm	8 PEÑA FILM SERIES U.S. PREMIER "DOUBLE DAY" A FILM EXPLORING WORKING CONDITIONS OF LATIN AMERICAN WOMEN, AND "TUPAMAROS" ON URBAN GUERRILLAS IN URUGUAY. \$1.50 8:30 pm	9 LA PEÑA PROUDLY PRESENTS ★ THE MOST POPULAR CHILEAN STRUGGLE SINGERS, ISABEL & ANGEL PARRA WITH PATO CASTILLO. (BUY TICKETS IN ADVANCE) \$2.50 9:30 pm	10 RESTAURANT OPEN, CULTURAL ROOM CLOSED; GO TO LONSHOREMEN HALL IN SAN FRANCISCO FOR PARRA & CASTILLO CONCERT.	11 PEÑA CONCERT WITH MUSICA, POESIA, SIDES, Y DANZAS TIPICAS DE AMERICA LATINA. 9:30 pm \$1.	12 ★ RESTAURANT OPEN, CULTURAL ROOM CLOSED; BENEFIT NEXT DOOR AT THE STARRY PLOUGH IRISH PUB.
14 RESTAURANT OPEN AS USUAL SERVING FOODS OF CHILE, MEXICO, PERU & ARGENTINA. CULTURAL CTR. CLOSED.	15 PEÑA FILM SERIES "THE TRAITORS" (ARGENTINA, 1973) SPECIAL PRESENTATION BY MASA (ANTI-IMPERIALIST MVMT. FOR SOCIALISM IN ARGENTINA) \$1.50 8:30 pm	16 POLITICAL FORUM BY OPHRICH (OFFICE FOR POLITICAL PRISONERS AND HUMAN RIGHTS IN CHILE) WITH CHILEAN FILM "NO TIME FOR TEARS" 9:00 pm \$1.	17 PEÑA CONCERT PRESENTING WEST COAST'S MOST POPULAR PROTEST COMPOSER & SINGER, MALVINA REYNOLDS \$1.50 9:30 pm	18 1ST TIME IN THE BAY AREA, POPULAR CHICANO COMPOSER AND INTERPRETER, DANIEL VALDES y SU GRUPO. \$2. 9:30 pm	19 BENEFIT FOR UNITED FARM WORKERS PROGRAM TO BE ANNOUNCED. 8:30 pm DONATION
21 POETRY OF THE THIRD WORLD BILINGUAL READINGS WITH MUSIC. 9:00 pm \$1.	22 PEÑA FILM SERIES U.S. PREMIER FROM BOLIVIA "THE PRINCIPAL ENEMY" — JORGE SANJINES ON LATIN AMERICAN GUERRILLA MVMTS \$1.50 SHOWN TWICE: 8:00 & 10:00	23 BENEFIT FOR PEOPLE'S TRANSLATION SERVICE, FEATURING FILM: "THE PRINCIPAL ENEMY" \$1.50 8:30 pm	24 PEÑA CONCERT "SONGS FROM 2 BROTHERS" — GARY LAPOW & DAN GOLDENSOHN — 9:30 pm \$1.25	25 S.F. MIME TROUPE PRESENTS "FRIOLES" or "BEANS TO YOU" AND THEIR JAZZ QUARTET. 9:00 pm \$1.50	26 RESTAURANT OPEN CULTURAL ROOM CLOSED. BENEFIT NEXT DOOR AT IRISH PUB.
28 BENEFIT FOR UPU/WSO (UNITED PRISONERS UNION & WINTER SOLDIER ORGANIZATN) PROGRAM TO BE ANNOUNCED 8:30 pm DONATION	29 PEÑA FILM SERIES "BLOW FOR BLOW" (FRANCE, 1972) — DRAMATIZATION OF FACTORY OCCUPATION BY WOMEN WORKERS. \$1.50 8:30 pm	30 EVENING OF SOLIDARITY WITH STRUGGLES IN SOUTH AFRICA. — ERN SPEAKERS, POETRY, MUSIC, AND DANCES. 8:30 pm SPON: VENCEREMOS BRIGADE \$1.50	31 ★ TEATRO DE LA RAZA OF S.F. STATE COLLEGE PRESENTS "CALENDARIO MAYA." 9 pm A MULT-MEDIA PLAY. \$1.00		HOURS: 6 pm to 12 pm (1 AM FRI. & SAT.) CLOSED MONDAYS FULL DINNERS SERVED BETWEEN 6 & 10 PM. FOODS OF CHILE, MEXICO, ARGENTINA & PERU.





1979-80?

SF

City
Hall



La Peña Founder Leaves a Cultural Legacy

By MEGAN GREENWELL

When Hugo Brenni helped create La Peña Café in 1973, he intended it to be a small, local restaurant and performance space. Thirty years later, the retiring Brenni leaves behind a cultural center that has become a Bay Area landmark.

La Peña, which means gathering place in Spanish, began as an idea to create a multicultural performing arts space that would allow artists and

visitors to come together to exchange ideas and share in one another's heritage. Brenni played a key part in the planning process, then took on the role of head chef once La Peña opened in its current Shattuck Avenue location, specializing in food from his native Chile.

Brenni explained that the tradition of holding peñas began in Chile and Latin America, where villagers built

temporary community spaces for holidays. As he grew up around small villages, Brenni saw the peñas as a traditional form of social and poetry. Such peñas were a cultural backdrop for new social cities. But finding an affordable space in the East Bay was not as easy as he hoped.

"We had four places to hold a peña," he said. "The Plough, and

out that night I saw the 'For Rent' sign on the space next door. The rent was cheap, so we began renting it and then bought it later."

Since La Peña moved into that empty space in 1975, it has become a popular cultural center where visitors can hear traditional Latin-America performers, many of whom infuse their work with commentaries on modern-day social and political situations.

"What I think is that you can't run a business without politics," Brenni said. "Everything—the performances, the management, the restaurant must be tied in to politics. You can't isolate a business from the world outside."

As such, La Peña has always been known as a politically charged hotspot of conversation and political messages. Photographs and paintings of radical leaders line the walls,

and the colorful mural

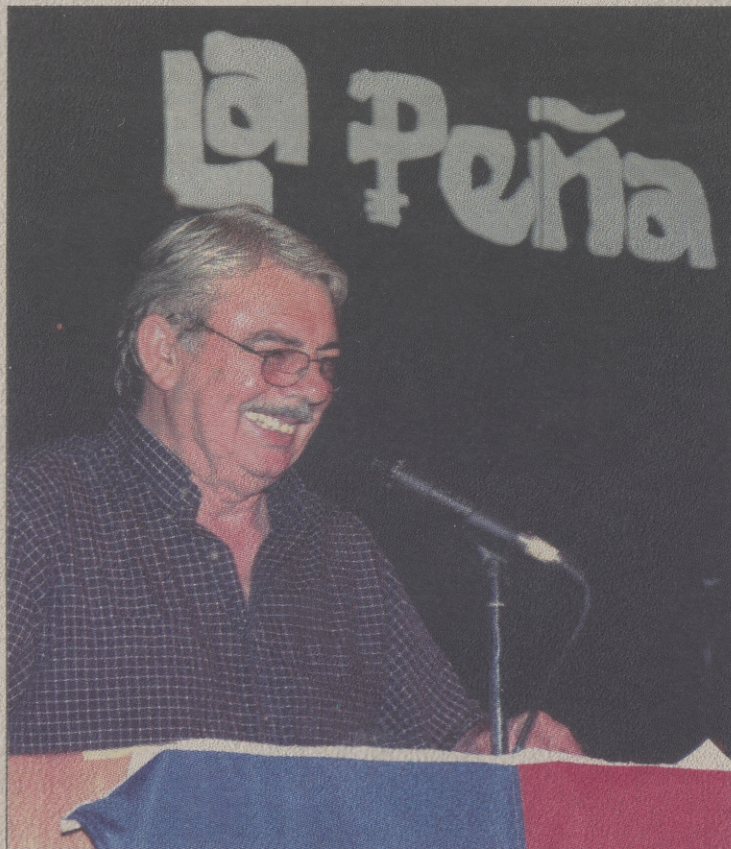
July 18
2003
Berkeley
Daily Planet

the driving force behind the center's landmark status, and the newly created La Peña Community Hall of Fame inducted Brenni as its first member. Brenni said he's much more comfortable in the kitchen, behind the scenes, than he is as the subject of so many accolades.

"It is not about the rewards," he said. "I have learned so much from the people I have been around. That's the biggest loss for me, is all the people that have taught me what I know."

Now that he's retired, Brenni is preparing to move back to Chile with his wife, Wanda. He sold his house on Wednesday, and will leave the United States in late August.

But although he is retiring, Brenni's future plans do not include a slower lifestyle. He



Erik Olson

HUGO BRENNI at his retirement party at the club he founded.

Continued on Page Fifteen

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Brenni explained that the tradition of holding peñas began in Chile and Latin America, where villagers built

temporary huts to create a community space to celebrate holidays. As larger cities grew up around what were once small villages, people retained the peñas to hold on to their traditional identity. The music and poetry that came out of such peñas mixed people's cultural background with the new social dynamics of the big cities. But Brenni said that finding an available building in the East Bay that would meet the group's needs was not as easy as organizers had hoped.

"We had looked at three or four places that we couldn't afford," he recalled. "We were holding a benefit at the Starry Plough, and when we came out that night I saw the 'For Rent' sign on the space next door. The rent was cheap, so we began renting it and then bought it later."

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and the brightly colored mural on the facade of the cultural center features a representation of Victor Jara, a Chilean musician who was murdered by the army serving under the dictator Augusto Pinochet.

Like many of the artists who regularly perform at La Peña do through their work, Brenni expresses his heritage through his food.

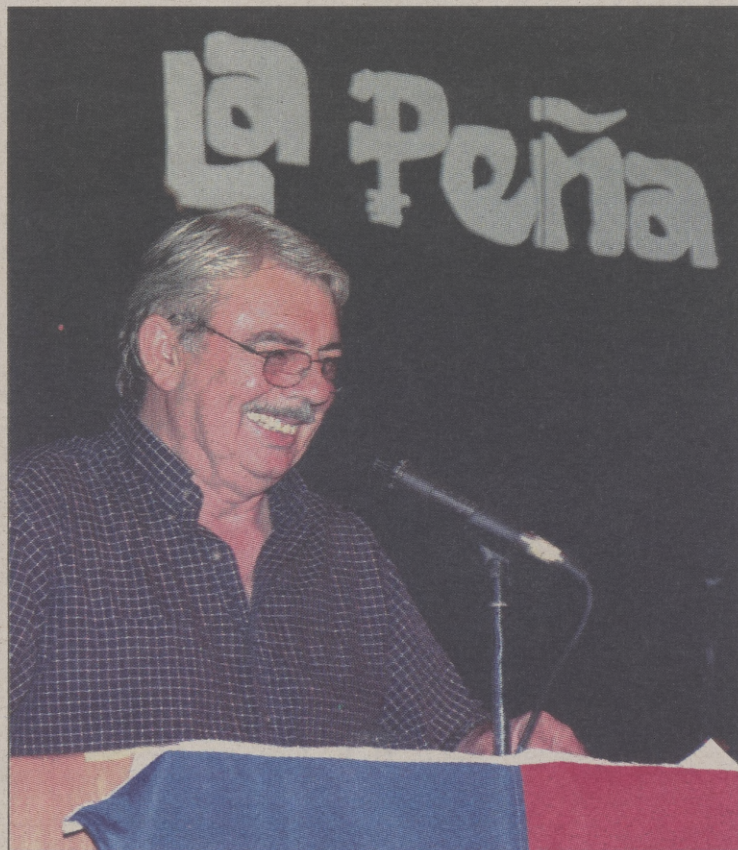
"I love to cook," he said. "I love to serve people the food that they eat when they are listening to music or poetry."

Fittingly, Brenni did the cooking for his own farewell party, which was held Tuesday night at La Peña. Community members crowded into the space to present tributes to the driving force behind the center's landmark status, and the newly created La Peña Community Hall of Fame inducted Brenni as its first member. Brenni said he's much more comfortable in the kitchen, behind the scenes, than he is as the subject of so many accolades.

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Erik Olson

HUGO BRENNI at his retirement party at the club he founded.

Continued on Page Fifteen

Weekend Edition, July 18-21, 2003

Berkeley Daily Planet

Volume 5, Issue 32

FREE



La Peña Founder Retires

Continued from Page One

will spend the first several months building his own house, then will look to get involved in the community much as he has done in Berkeley. Brenni and his best friend own a piece of land, on which they are considering building a cultural center similar to La Peña.

"But no restaurants," Brenni laughed. "No business. I'm

going to have fun."

Meanwhile, La Peña will continue on without the man who created it, bringing in a new generation of staff members to further the center's goal of combining people's cultural heritage with modern social situations and ideals.

"We need new people," he said. "I've gotten old. They're going to make it even better."

THE BERKELEY MONTHLY

TEN YEARS OF SONG, STILL GOING STRONG

The charango starts the tune, a ukulele-like instrument made out of the shell of an armadillo. The quena is next, a piercing flute once made out of the bones of condors, and before that the human femur. Zamponas, the Andean pan pipes, follow. All are backed by guitars and the driving beat of a bombo, a large wooden drum covered with the hide of a llama. A couple rises to dance the cueca, and the La Pena audience claps the off beats.

This is a pena, a traditional Chilean gathering for wine, song and fellowship. During the presidency of Salvador Allende in Chile (1970-1973), penas became important vehicles for the transmission of political culture through the socially-conscious New Song movement that provided the musical backdrop to the Popular Unity government. That was before the U.S.-sponsored coup of September 11, 1973 which saw Allende go down in gunfire, clutching a machine gun; singer Victor Jara's fingers cut off in front of thousands of prisoners in the Santiago stadium; and the charango outlawed. A year to the day after the coup, La Pena was incorporated in Berkeley to carry on the cultural work of the New Song movement in a foreign land.

This year La Pena, located next to the Starry Plough on Shattuck Avenue in Berkeley, celebrates its tenth anniversary, having success-



fully traversed the tightrope from experiment to institution, losing neither its vitality nor its political edge. "The most important part of being at La Pena is that La Pena is there," says one Chilean exile who has worked there for years, but doesn't want his

ed. Like most exiles, he harbors dreams of returning home. La Pena has kept the dream alive.

unders never envisioned anything so grandiose as the restaurant, bar and cultural center when they began looking ten years ago. "We were thinking of a small place, maybe a cafe," says Hugo Brenni, a Chilean who has lent his skills to La Pena for many years. "We were just looking for a place where people to sit, have music, maybe one dish or empanada, and a drink."

La Pena's New Song message struck a responsive chord in the community, and the inodest experiment grew into a community institution. In its short ten years, La Pena has played host to innumerable political and cultural events—from huge benefit concerts with the likes of Pete Seeger or his Argentine counterpart Atahualpa Yupanqui to tiny educational forums attended by half a dozen people—and has survived various political storms by practicing an all-embracing political and cultural eclecticism.

Fund-raising is a constant chore: only 19 percent of La Pena's operating costs come from programming, and salaries are still a miserly \$5 an hour. A new gift shop sells Latin American handicrafts. A fund-raising drive a few years ago enabled the collective to purchase its building, and now the Berkeley City Council has granted the group \$60,000 to complete remodeling. The makeover of the restaurant into Cafe Violeta (named after Chilean folk singer Violeta Parra) got an enormous boost from glowing reviews in the local papers. The resultant crush of customers almost overwhelmed the nascent restaurant, whose South American dishes are cooked by the same people who perform in the cultural center.

Imitators are popping up. In New York, the successful Taller Cultural Latinamericano was constructed on the La Pena model. In San Antonio, efforts are underway to start a similar center.

A popular poster, printed after the coup in Chile, pictures the burning La Moneda presidential palace, with a quote from Salvador Allende's last radio address to his people: "Social processes cannot be stopped either by crime or by force." La Pena is a continuation of the social processes begun a decade ago in Chile, and still going strong.

—Paul Rauber

1984
Pete Seeger
& Ellen Moore

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name used. Like most exiles, he harbors dreams of returning home and La Pena has kept the dream alive.

The founders never envisioned anything so grandiose as the current restaurant, bar and cultural center when they began looking for a place ten years ago. "We were thinking of a small place, maybe 30-40 people," says Hugo Brenni, a Chilean who has lent his restaurant skills to La Pena for many years. "We were just looking for a place for people to sit, have music, maybe one dish or empanada, beer and wine..."

But La Pena's New Song message struck a responsive chord in Berkeley, and the inodest experiment grew into a community institution. In its short ten years, La Pena has played host to innumerable political and cultural events—from huge benefit concerts with the likes of Pete Seeger or his Argentine counterpart Atahualpa Yupanqui to tiny educational forums attended by half a dozen people—and has survived various political storms by practicing an all-embracing political and cultural eclecticism.

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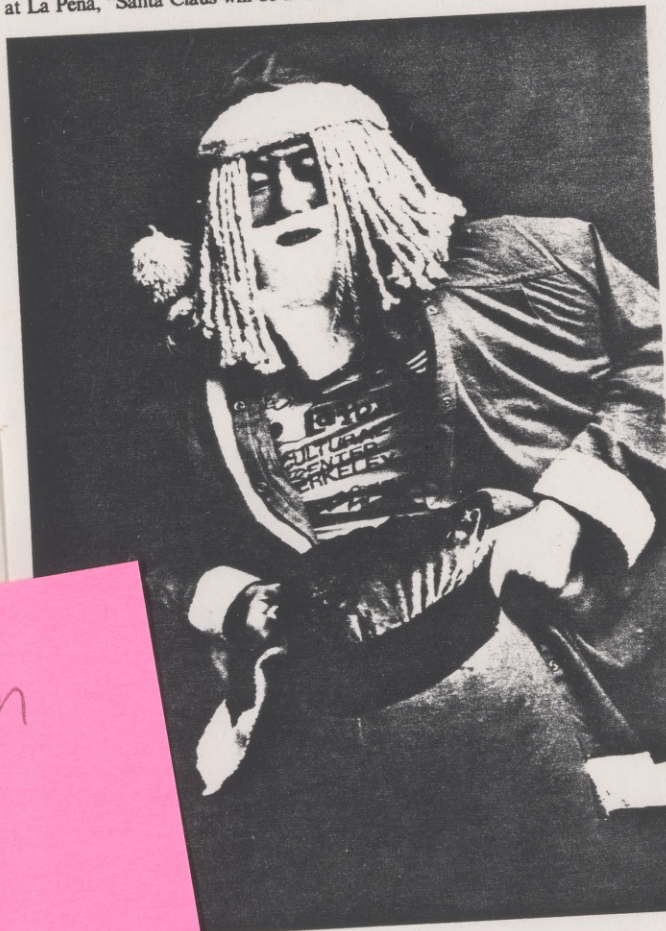
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—Paul Rauber

FAR-FLUNG SANTA

“USUALLY WE HAVE A CHILEAN SANTA,” SAYS PAUL CHIN, director of La Pena Cultural Center in Berkeley. “We wanted our kids to know that Santas are not always from Chile.” So this year Chin will wear the Santa Claus outfit at tonight’s annual holiday party at the cultural center. “One of the most depressing things about growing up as a Chinese-American was that all my heroes were Anglos,” says Chin. “It’s important for kids to realize Santa Claus is just a concept, a symbol of sharing and community.” And to prove his point, Chin declares that next year at La Pena, “Santa Claus will be a woman.”



Photography this page by Fran Ortiz

Paul Chin

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Photography this page by Fran Ortiz

Dolores Huerta

Por Chriselda Pacheco

Escritora de El Tecolote

La líder del Sindicato de Trabajadores del Campo es una mujer pequeña. Pero lo que ella ha logrado crea una gran sombra sobre la vida de varios.

Como co-fundadora del Sindicato de Trabajadores del Campo de Estados Unidos, ella trabajó al lado del fallecido César Chávez. Ella ayudó a dirigir uno de los más exitosos — y grandes boicots en la historia de los Estados Unidos — el boicot de uvas de los 60s, y negoció favorablemente acuerdos para los trabajadores del campo. Estos contratos ofrecieron los primeros planes de salud y beneficios para los trabajadores. A ella se le conocía como la negociadora más feróz.

“La riqueza es buena si se emplea para el bien de la gente,” dijo durante una plática el 7 de Marzo en la Universidad de San Francisco por el Día Internacional de la Mujer.

Esta filosofía ha sido constante en su vida y la razón fundamental de que continúe participando en la lucha por los derechos civiles y humanos.

En los 50s, mientras daba clases a niños pobres e inmigrantes, su conciencia política fué alimentada. “Estos pequeños venían al salón y era obvio que sufrían de desnutrición.”

Ella dice que ya sabía que los trabajadores del campo sólo ganaban 50 centavos por hora y que ella “pelearía con el director para conseguirles almuerzos gratis, leche, o cupones para zapatos.”

En aquel tiempo, ella estaba organizando la Organización de Servicios Comunitarios (CSO en inglés). Presenciar ésa injusticia fué lo que subsecuentemente la llevó al mundo de la organización política de tiempo completo.

Ella agrega, “recuerdo que estaba registrando votantes enfrente de una fábrica de conservas en Stockton. Pero tuve que irme para registrarme como maestra

para el próximo semestre — mi orientación. Y dije no, puedo hacer más por ellos si me quedo aquí y registro votantes.”

Huerta, quien no ha parado de organizar desde entonces, es reconocida como una figura clave en el movimiento de los derechos civiles de los Chicanos.

Ella habla del reto de conllevar la maternidad con el activismo. Huerta, quien tiene once hijos, (así como 14 nietos y 4 bisnietos) recuerda, “fué muy difícil, como se pueden imaginar. Los traje por todo el país — Nueva York, Chicago y San Francisco. Han vivido en Los Angeles y en Selma,” dice sonriendo. “Han viajado mucho conmigo. Pero éso los hizo fuertes y listos.”

Ella recuerda el rol que la mujer tomó en el movimiento y durante la gran huelga de los 60s. “Las mujeres tienen una perspectiva diferente. El tener mujeres al frente de la línea fué muy importante para mantener el movimiento pacífico y para que la gente entendiera esa filosofía.”

Agrega, “Tu sabes que la gente siempre le preguntaba a César, ‘por qué tienes a tantas mujeres en posiciones de liderazgo?’ y él les decía ‘porque ellas hacen el trabajo.’ El era un gran líder en ése aspecto.”

Huerta dice que ella siente que tenemos una gran necesidad de nuevos movimientos para los derechos civiles.

“Están hablando de éstas nuevas leyes de inmigración que van a crear todas estas reglas criminales para la gente indocumentada. Y, ahora que ven que los latinos se están convirtiendo en la mayoría, de repente no hay dinero para la educación. Pasan éstas leyes como la proposición 227 y 209. Estas son leyes colectivas — una persona comete el crimen y todos van a la cárcel.

more for them by staying here and registering voters.”

Huerta, who has been non-stop organizing since then, is recognized as a key figure in the Chicano civil rights movement.

She talked about the challenge of mixing motherhood and this activism. Huerta, who has eleven children, (as well as 14 grandchildren and 4 great grandchildren) recalls, “it was very difficult as you can imagine. I took them all over the country — New York, Chicago, and San Francisco. They’ve lived here and in LA, and Selma,” she says, laughing. “They traveled a lot with me. But it made them very strong, very resourceful.”

She looks back at the role that women played in the movement and during the great strikes of the 60s. “Women have a different perspective. Having women out there in front of the picket lines was very important in order to keep the movement non-violent and so that people will always understand that philosophy.”

She adds, “You know people would always ask Caesar, ‘why do you have so many women in leadership positions?’ he



Dolores Huerta extiende sus manos frente del mural de Diego Rivera en el City College de SF. Ella ha sido arrestada 22 veces por protestar por los derechos de trabajadores del campo y mujeres. Dolores Huerta extends her hands in front of the Diego Rivera Mural at City College of San Francisco. She has been arrested 22 times for peacefully protesting for farm workers and women's rights. Photos Michelle Gutierrez

Estamos en medio de una sociedad fascista y nosotros somos el blanco!”

Su accesibilidad, humildad y compasión combinados con un fuerte sentido de justicia han hecho a ésta mujer una de las figuras más sobresalientes en el

movimiento de los derechos humanos y laborales.

Su consejo a los jóvenes activistas: “Sal, sufre, sigue tu sueño y realízalo. Y luego, sabes lo que harás después de que lo logres? Lo compartes con todos los demás.” ♦



La luchadora

By Chriselda Pacheco

El Tecolote writer

United Farm Workers leader Dolores Huerta is a small woman. But what she has accomplished casts a tall silhouette over the lives of many.

As the co-founder of the United Farm Workers of America, she worked side by side with the late Cesar Chavez. She helped lead one of the most successful — and largest boycotts in U.S. history — the grape boycott of the 60s, and successfully negotiated bargaining agreements for farmworkers. These contracts set up the first health and benefit plans for the workers. She was known as the UFW's fiercest negotiator.

“Wealth is good if it is used for the good of the people,” she said during a speaking engagement on March 7 at San Francisco State on behalf of International Women's Month.

This philosophy has been a constant in her life and the fundamental reason she continues participating in the struggle for civil and human rights.

It started in the 50s, while she was teaching poor, white migrant children, that her political consciousness was further fueled. “These little kids would come into the classroom and it was obvious that they were suffering from malnutrition.”

She says she already knew that farmworkers were only earning 50 cents an hour and that she “would go fight with the principal about trying to get them lunches, free lunches, extra milk or a shoe voucher.”

At the time she was organizing with the Community Service Organization (CSO). Witnessing this injustice was the tipping point that subsequently spun her into the world of full-time political organizing.

She adds, “I remember I was registering voters in front of a cannery in Stockton. But I had to leave to register for my next semester as a teacher — my orientation. And I said no, I could do



Felipe Martínez, de Phoenix, carga un bastón sagrado de su familia mientras corre por la calle en la tercera parte de la Corrida por Paz y Dignidad. Felipe Martínez from Phoenix, carries a sacred family staff as he runs down a street during the third leg of the Run for Peace and Dignity. Photo Will Lester, courtesy Inland Valley Daily Bulletin

Day laborers run for justice

By S. Giancarlo Campagna

El Tecolote contributor

I wanted to let you know a little bit about an experience I had the weekend of March 4th, and into Monday the 6th. I went to Santa Monica to help support day laborers from all over the US, who are currently running across the nation to shed light on the contributions of day laborers.

They are also running to protest the unfair and immoral Sensenbrenner bill (and others like it) that is on the Senate floor. This bill, if it passes into law, will criminalize undocumented day laborers, and millions of other undocumented immigrants, and the people who live and work with them, such as human rights workers and employers.

The runners expect to be in NY by mid May. My friend Renee Saucedo, one of the directors at the SF Day Labor Program, and one of this nation's strongest spokespersons for day labor and human rights, invited me to go along. It was a spontaneous moment, as I was simply driving Renee out to the Oakland airport, and planning to take her car back to the garage where she keeps it. In the middle of the Oakland bridge, I felt I wanted to go, and just said that out loud, "I want to go." In a moment, I became part of the group representing San Francisco. I went with the clothes on my back.

Twelve runners will be spending two months running across mountains and rivers and plains

and deserts on this historic political and spiritual run. The SF group included up until Monday, 4 other day laborers and Renee.



Quemando incienso. Burning copal. Photo Will Lester, courtesy Inland Valley Daily Bulletin

One runner from SF, a 72-year old day laborer, loaned me his extra pair of black sweat pants. They fit perfectly. I said to him over and over, "Gracias para sus pantalones."

I was with the 12 runners from downtown LA out to Pomona for three days. I had the privilege of carrying one of the Bastón's, — a (ceremonial) staff (that carries the prayers of many people) — that I was invited to choose, as all the runners did, from blankets filled with Bastóns from indigenous tribes all over the Americas. I felt completely humbled.

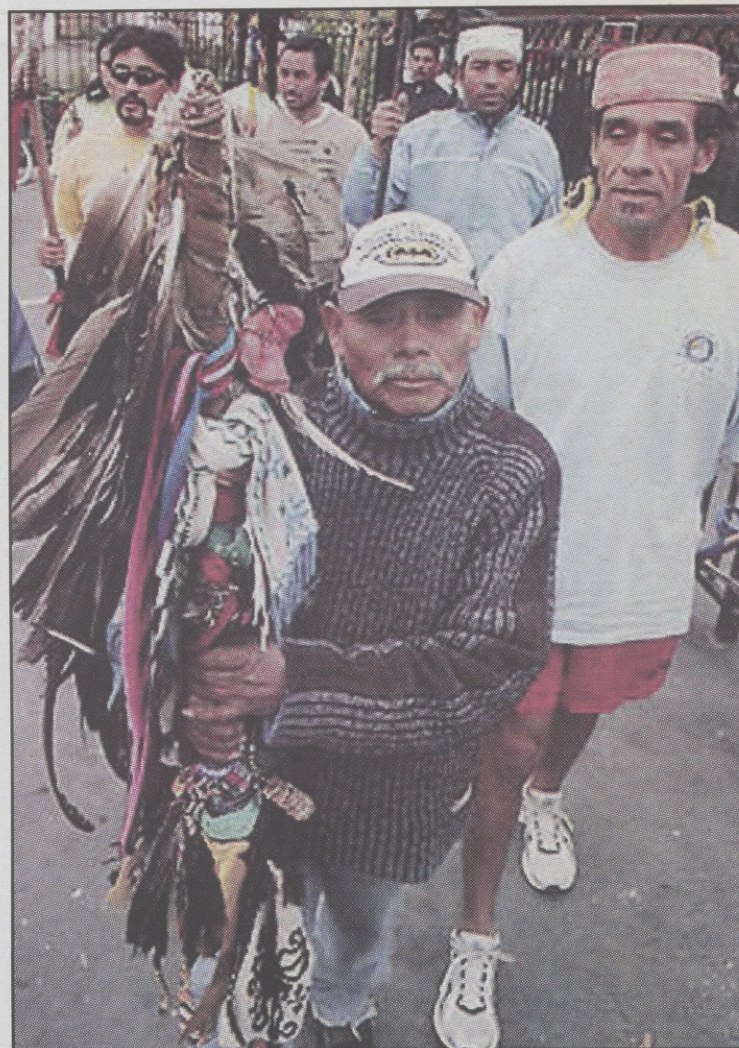
Each day we had ceremony (in many eyes, the entire run is a ceremony, or prayer, and not just a political statement), and discussion and food, and we ran and stopped at many Day Labor sites where many of the runners, themselves day laborers, spoke of their reasons for running, and

communicating messages of solidarity with their run for Peace & Dignity, as it is called, to all laborers. Many people opened their hearts and their kitchens and showers to us. As for me, I came with nothing, yet was provided for generously and lovingly.

Many day laborers from the sites — Home Depot parking lots, and high traffic street corners and lots and underpasses — offered comments and insights into their struggle, and many joined in on the run, sometimes for several miles, and each time a designated leader of that particular Day Labor center carried the Lead Bastón for as long as they were able to run with us.

I met some true leaders, good men and women, poets and teachers, healers, housekeepers, organizers, day workers, mothers. I can tell you more about the folk I met, and of the experience I had as an Italian American gringo with these courageous men and women, the solemnity and the enthusiasm of the trek, or the three gray whales that swam at the surface of the water down in Santa Monica where the runners held a prayer, or of the eagle which circled six times above the circle held for just the runners at the first part of the day's closing circle at the downtown LA historic Olvera Street Square, but if you want to talk more, let me know, I'd be happy to tell you.

Another reason for the run: an enactment of an ancient form



Pancho López, 78, residente de Pomona carga un bastón sagrado. Pancho López, 78, resident carries a sacred family staff. Photo Will Lester, courtesy Inland Valley Daily Bulletin

Jornaleros corren para exigir justicia

Por S. Giancarlo Campagna

Escritor de El Tecolote

Quería informarles un poco de lo que hice el fin de semana del 4 de marzo hasta el 6 de marzo. Fui a Santa Mónica para apoyar a los jornaleros de todas partes de EU, quienes están corriendo de costa a costa para dar a conocer las contribuciones de los jornaleros.

Están corriendo también para hacer protesta a la enmienda injusta e inhumana Sensenbrenner (y otras enmiendas parecidas) que están considerando en el Senado. Esta enmienda, si se hace ley, criminalizará a los jornaleros indocumentados, a otros millones de inmigrantes indocumentados y a la gente que trabaja y vive con ellos, por ejemplo los trabajadores de los derechos humanos y los empleadores.

Los corredores esperan estar en NY para mediados de mayo. Mi amiga Renee Saucedo, uno de los directores del Programa de los Jornaleros de San Francisco, y uno de los voceros más

comprometidos para los jornaleros y los derechos humanos, me invitó a acompañarlos. Fue un momento espontáneo, tomando en cuenta de que sólo llevaba a Renee al aeropuerto de Oakland, con la intención de devolver su auto al garage donde lo guarda. A medio camino del puente de Oakland, se me ocurrió que quería ir con ella y lo dije en voz alta, "Quiero ir." En un instante, me integré al grupo que representaba a Oakland. Fui con la ropa que llevaba puesta.

Doce corredores pasarán dos meses corriendo a través de montañas y ríos y llanos y desiertos en esta histórica corrida política y espiritual. El grupo de San Francisco incluía para el lunes a cuatro jornaleros más y Renee. Un corredor de San Francisco, un jornalero de 72 años, me prestó los pantalones sudaderos negros que le sobraban. Me quedaban justo a la medida. Le dije una y otra vez, "Gracias por sus pantalones."

Yo acompañé a los corredores

Vea JORNALEROS, página 14

See LABORERS, page 14

www.eltecolote.org

Cesar Chavez Holiday 2006

San Francisco Parade & Festival
Saturday, April 1st

11am
Assemble
for Parade
24th St/Potrero

12 Noon
Parade
24th Street

Arts
Crafts
Food
Games

Teach-In
on Cesar's
Life & Values



1-5pm
Festival
Horace Mann
Middle School
23rd St/Valencia

415.621.2665

Grand Marshal
Lt. Gov. Cruz
Bustamante

cecparade@yahoo.com

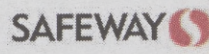
www.CesarChavezDay.org

Special Recognition:
Latino Honor Roll Student Awards
Cesar Chavez Art & Essay Awards

Take BART to
24th Street
Station

Music by:
Anthony Blea Y Su Charanga
Jorge Santana & Abel Sanchez
Conjunto Libertad
Danza XITLALLI & more

Event Accessible to people with disabilities





Sacerdote Maya ofrece bendiciones. Mayan priest offers blessings. Photo Rio Yañez

racistas como los 'Minutemen' no representan los puntos de vista de todos los anglosajones, puesto que nosotros también somos inmigrantes en este país." Después de la bendición, el Reverendo Mauricio Chacón de la iglesia Presbiteriana de la Misión dio su discurso y dirigió una oración a los manifestantes, refiriéndose a las luchas de los inmigrantes. El 27 de marzo, la Marcha por la Paz de Fernando Suárez, desde Tijuana, México, se unirá a la huelga de hambre junto con veteranos de guerra, e irán a la oficina de Diane Feinstein. ♦

STRIKE, from page 1

To help the hunger strikers, a group of students at San Francisco State University held a coffee and pastry sale to rent a port-a-potty for them.

On March 21, on a cloudy gray day, around 100 people marching against the proposed bill gathered at the base of Dolores Park for a pre-march rally, which started with a Mayan blessing. Everyone congregated around a candle-lit altar which was to be presented to the hunger strikers as a blessing for their week-long sacrifice.

"We don't need papers to do what we've always done, which is to move. Those that govern us



Segundo día de huelga de hambre. Day two of hunger strike. Photo R.M. Arrieta

have forgotten what it is to be a human being," said hunger strike supporter Concha Saucedo, of Instituto Familiar de la Raza.

Various organizations were represented at the rally such as Gringo/as Para La Justicia Inmigrante led by Jeff Gianquinto

and Eric Roman. Says Roman, "racist groups like The Minutemen do not represent the views of all white people, for we too are immigrants to this country."

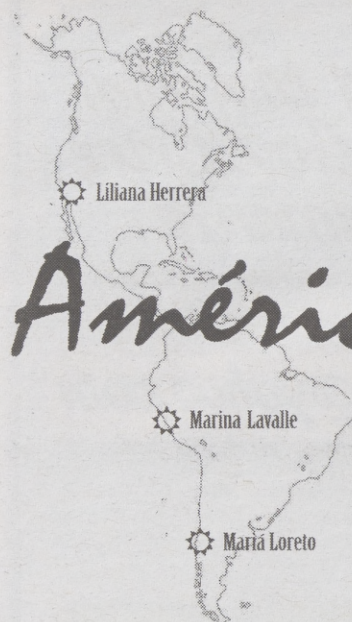
After the blessing, Reverend Mauricio Chacón of Mission Presbyterian Church, gave

a speech and led the protestors in prayer, speaking on the immigrant's struggle.

On March 27, the Fernando Suarez Peace March from Tijuana, Mexico will join the hunger strike along with war veterans to Diane Feinstein's office. ♦

Encuentro del Canto Popular

25 años de nueva canción ~ música con mensaje
25 years of nueva canción ~ music with a message



¡El Encuentro del Canto Popular cumplirá 25 años en diciembre! ¡Acción Latina y el Community Music Center lo invitan a unirse a la celebración del aniversario de plata del Encuentro con maravillosa e inspiradora música de Perú, Chile, México y más!

The Encuentro del Canto Popular is turning 25 this December! Acción Latina and the Community Music Center invite you to join us in celebrating the Encuentro's silver anniversary year, with beautiful and inspiring music from Perú, Chile, México and more!

América Canta

Sábado, 15 de abril, 2006

8:00 pm \$10.

Community Music Center

544 calle Capp

San Francisco

El Encuentro del Canto Popular es una producción de Acción Latina.
The Encuentro del Canto Popular is produced by Acción Latina.

2958 24th Street • San Francisco, CA 94110 • 415.648.1045 • www.accionlatina.org/encuentro



Recordando...

photos from El Tecolote's archives
fotos de los archivos de El Tecolote



Activistas Chilenas fallecidas, Juanita Rieloff (grada baja, izquierda); y la fallecida Hilda Ferrad, (fila de arriba, segunda de la izquierda); durante una huelga de hambre por prisioneros políticos de Chile, inicios de los 80./Deceased Chilean activists, Juanita Rieloff (bottom step, right); and the late Hilda Ferrad, (upper row, second from right); during hunger strike on behalf of Chilean political prisoners. Circa early 80s.

Una plática con el actor Esai Morales

Por: Jennifer Lopez

Escritora de El Tecolote

Hollywood raramente representa a los latinos como miembros positivos de la comunidad. Es un gran paso cuando vemos a un latino desarrollar un papel respetuoso sin accento exagerado en las películas y la televisión. Esai Morales es un actor de Puerto Rico que hace un esfuerzo para corregir el concepto erróneo que tiene Hollywood. Esai interpreta el papel de José, un dentista mejicano quien se enamora de una reportera china en la película romántica/cómica "American Fusion".

"Fusion es similar a la película 'My Big Fat Greek Wedding' porque tiene ese sabor de familia y los chistes. Trata con humor el tema de la ignorancia que todos tenemos sobre otras culturas", explica Morales.

Dirigido por Frank Lin, "Fusion" es una de las muestras del Festival de Películas asiáticas-americanas, el cual termina el 26 de marzo. En "Fusion", conocemos el mundo de Yvonne (Sylvia Chang) y su familia fastidiosa. Ella

"Hay un muro de vidrio en Hollywood. Sólo va a desaparecer cuando nosotros (los latinos) les digamos que no vamos a ver sus películas porque vemos la triste imagen que representan."

—Esai Morales

escribe para un periódico local y es constantemente hostigada por el editor, cuyo papel es interpretado por Pat Morita, actor quien falleciera después de realizar la película. Yvonne cuida a su tiránica madre, la cual le insiste que ya está muy vieja para andar buscando un novio, no dejándola salir con alguien que no sea asiático. Sus hermanos le hechan la culpa a Yvonne y su hijo piensa que José es negro.

La representación de la cultura latina es importante para Morales. Morales definitivamente ha luchado contra el problema de falta de representación latina en los medios de comunicación. En su primer grado, interpretó el papel de un frijól mejicano, no sabiendo que siempre iba

a recibir ofertas para hacer el papel de mejicano, que en Hollywood quiere decir hacer el papel de cholo.

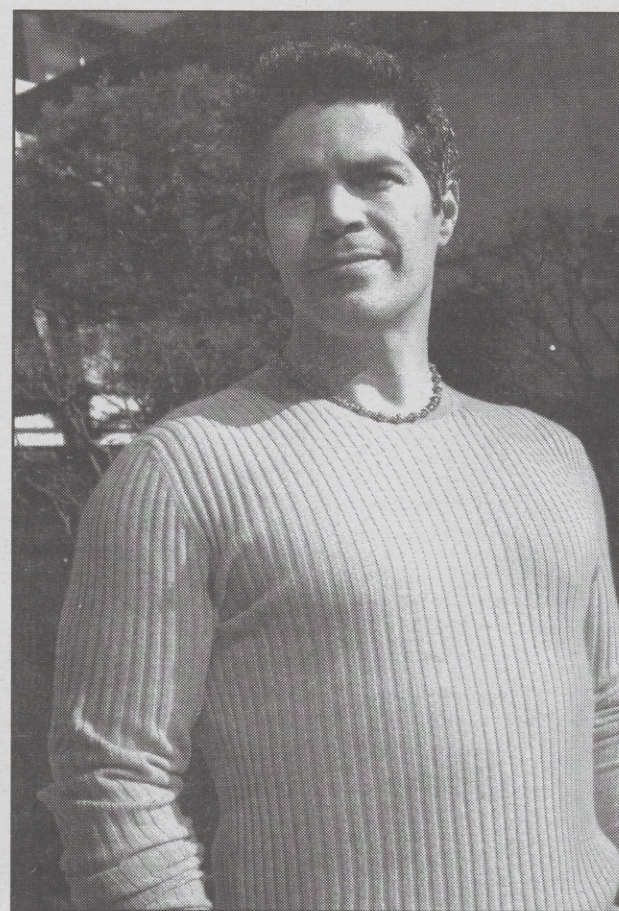
Bien conocido por haber actuado como el hermano de Richie Valen en la película, "La Bamba", Morales hizo su estreno de cine haciendo el papel de un violador en la película "Bad Boys" con Sean Penn. Él también fue miembro importante del elenco de la película popular "Mi Familia", actuando como Chuco, el rebelde de la familia. Frustrado por la industria, Morales mejor decidió encontrar trabajo en el teatro, la televisión y en películas independientes.

Mientras estábamos sentados en el foyer del Hotel Miyako en Japantown, Morales se refirió a la necesidad de que los latinos mejoren los medios de comunicación. Aludiendo al hecho que permitir la representación falsa de los latinos es culpa de los latinos mismos, así como de la industria cinematográfica, y explica: "Hollywood realiza imágenes que llegan a todo el mundo, entonces cualquier prejuicio representado como realidad en los medios de comunicación hace que la conciencia del mundo crezca o disminuya."

Profundizando sobre este punto añadió, "necesitamos Jimmy Smits haciendo el papel de un candidato presidencial en 'West Wing' o un papel como el que yo hice en 'NYPD Blue'. Pero hay un muro de vidrio en Hollywood. Sólo va a desaparecer cuando nosotros (los latinos) les digamos que no vamos a ver sus películas porque vemos la triste imagen que representan."

Morales se considera un 'actor-vista' y ha usado el poder de su carrera para promocionar su visión social y política. Dice: "Comenzamos la tradición de tener beneficencias en la noche de los Oscars con el evento para recaudar fondos para 'El Rescate', una agencia basada en L.A. que provee servicios a los refugiados de Centro América. Ahora mucha gente hace eventos como este."

Morales también es co-fundador de la Fundación Hispánica Nacional para las Artes (NHFA, por sus siglas en inglés). La NHFA fue creada para avanzar la presencia de los latinos en los medios de comunicación y provee becas para estudiantes. Morales continúa en su carrera con varios proyectos, incluyendo la película, "Virgen de Juárez", por estrenarse pronto, y una película para la televisión, "Heartless (Sin Corazón)" con la actriz Melanie Griffith. Además, tiene aspiraciones de ser director y productor de películas y está tomando pasos para lograr eso. "Algunos directores aceptan trabajo mediocre de los



Esai Morales en un jardín de meditación japonés en el hotel Mikayo de Japan Town. Se encontraba promocionando su nueva película presentándose en el Festival de Cine Asiático. Esai Morales stands in a Japanese Meditation Garden at the Miyako Hotel in Japan Town. He was in town to promote his new movie being screened at the Asian Film Festival. Photo by Michelle Gutierrez

actores y actrices por miedo a ofender nuestra cultura, pero yo no puedo esperar que llegue el día en que pueda empujar a mi gente a ser mejor," dijo Morales. ♦

Puede ver "American Fusion" el domingo, 26 de marzo a las 9:15 pm Camera 12 cinemas, 201 South Second/San Carlos Street, San Jose.

A talk with actor Esai Morales

By Jennifer Lopez

El Tecolote writer

Hollywood rarely portrays Latinos as positive members of the community. It is a big step when we see a Latino character that is respectful and does not have an exaggerated accent in film & TV.

Esai Morales is a Puerto Rican actor who strives to balance out the Hollywood misconception and plays lovable Mexican dentist José, who falls for a Chinese reporter in the romantic comedy "American Fusion."

"Fusion is similar to the film, 'Big Fat Greek Wedding' because it has that flavor of familiarity, bond of family, and the kookiness. It pokes fun at the ignorance we all have about each other's culture," he explains.

Directed by Frank Lin, Fusion will be shown at the Asian



American Film Festival ending March 26. In Fusion we explore the world of Yvonne (Sylvia Chang) and her nagging family. She writes for the local paper and is constantly harassed by a crazy editor played by the late Pat Morita. Yvonne cares for her tyrannical mother who tells her she's too old to date and especially won't allow her to date outside of her race. Yvonne's siblings blame her for their problems and her son thinks he's black.

Representation of the Latino culture is important to Morales. With Latinos being so underrepresented in media, Morales has definitely faced typecasting. In a

first grade play he played a Mexican bean — not knowing that he would be asked to play Mexican characters throughout his career, which in Hollywood meant acting like a *cholo*.

Well-known for his role as Richie Valen's brother in the film, "La Bamba," Morales made his feature debut as a rapist in "Bad Boys" with Sean Penn. He also had an important role in the popular movie, "Mi Familia," playing Chuco, the bad boy of the family. Frustrated by the business, Morales has sought solace in theater, television, and independent films.

As we sat in the lobby of the charming Miyako Hotel in Japantown, he openly spoke of the need of Latinos to perfect their channels of communication.

Alluding to the fact that allowing misrepresentation is as much the Latino community's fault as it is the movie industry, he explains, "Hollywood creates images that get projected around the world, so whatever prejudices are encoded into our media and entertainment, the rest of the

world either grows or shrinks on those prejudices."

Expanding on his point he adds, "We need Jimmy Smits playing a presidential candidate on the 'West Wing,' or a character like the one I played on 'NYPD Blue.' There's a glass ceiling in

"There's a glass ceiling in Hollywood. It's only going to stop when we [Latinos] say we're not going to watch your movies because we see right through them."

—Esai Morales

Hollywood. It's only going to stop when we [Latinos] say we're not going to watch your movies because we see right through them."

Morales refers to himself as an 'actorvist' and has used his career to help promote his social-

political interests. He notes that, "we started the trend of having benefits on Oscar night with the benefit we did with for El Rescate, a Central American refugee service agency, (based in L.A.) Now everyone does it."

Morales also co-founded the National Hispanic Foundation for the Arts (NHFA). The NHFA was created to advance the presence of Latinos in media and offers graduate scholarships.

Morales continues to expand his career with several projects including the soon-to-be-released independent film "Virgin of Juárez," and a made-for-TV movie, "Heartless," with Melanie Griffith. He also has aspirations to produce/direct and is easing into the beginning stages.

"Some directors will accept mediocre performances for fear of offending the culture, but I can't wait for the day I can push my own people," says Morales. ♦

You can see American Fusion on Sunday, March 26 9:15 pm Camera 12 cinemas, 201 South Second/San Carlos Street, San Jose

the list

Walks, Runs, Protests, Urgent Appeals

Appeals Attacks on land, on immigrant rights and protections, opposition to the war. Throughout this month actions of protest are taking place. Here is just a listing of a few provided courtesy of Column of the Americas Roundup

Macehualli Day Laborer Run for Peace and Dignity. Santa Monica to New York.

A cross-country run, by jornaleros or immigrant workers commenced this month, March 11, expected to last two months. With Macehualli Day Laborer Run for Peace and Dignity, the national day laborer community hopes to: 1) advocate realistic and inclusive immigration reform; 2) highlight the contributions of Macehualli day laborers to this country's economy and cultural wealth; 3) denounce the xenophobic and hateful motives of vigilantes and their legislative supporters; and 4) to urge reconciliation, mutual understanding, and peaceful coexistence in our shared communities. For more information, visit www.ndlon.org

Guerrero Azteca Project: March for Peace March 12-27

A 241-mile march that aims at ensuring that the

Latino voice of opposition to the War is heard loud and clear across the Americas. Fernando Suarez del Solar, Pablo Paredes, Camilo Mejia and Aidan Delgado are leading a coalition of the willing from Tijuana, Mexico to San Francisco with a memorial ceremony and blood drive. We make this call not only to the Latino population but to all those who agree with our message "No more bloodshed in Iraq". For updates on the walk see story on page 4, or go to: <http://www.guerreroazteca.org/>

350 S. Central L.A. Farmers Resist Eviction

For months now, 350 South Central L.A. Farmers have been threatened with eviction. The urban farmers are resisting amid legal and monetary threats. At the moment, the city has pledged in writing to prevent the eviction of the South Central Farmers as long as negotiations continue between developer Ralph Horowitz and the Trust for Public Land. For updates, visit: www.southcentralfarmers.com

Grassroots Mobilization for Sacred Sites and Human Rights in Flagstaff, Arizona - March 25th

Over a thousand people are expected to converge in Flagstaff to march for Sacred Sites (San Francisco Peaks) and Human Rights on March 25th. It will be held in association with M.E.Ch.A (Chicano/a Student Movement of Aztlan) — which will be taking place at Northern Arizona University during that week. For more info: (928) 699-9601 or yaiva@nativemovement.org or www.nativemovement.org (928) 213-9063. For more info on the M.E.Ch.A. conference visit www.nau.edu/mecha



Segundo día de huelga de hambre. Peace and Dignity run. Photo Will Lester, courtesy Inland Valley Daily Bulletin

699-9601 or yaiva@nativemovement.org or www.nativemovement.org (928) 213-9063. For more info on the M.E.Ch.A. conference visit www.nau.edu/mecha

Bay Area Week of Action & Hunger Strike for Immigrant Rights, March 21-27

Hunger Strike in front of the SF Federal Building at 450 Golden Gate Ave. Led by organization members of the Bay Area Immigrant Rights Coalition. Please visit www.immigrantrights.org for updates and a schedule of the week of action. See related story on page 1 this issue of El Tecolote.

la lista

Caminatas, carreras, protestas, apelaciones urgentes

taques a los derechos y protección de los inmigrantes, y oposición a la guerra. Sólo aquí hay una lista de algunos de ellos cortesía de Columna de Las Américas

Macehualli Trabajadores Jornaleros por la Paz y Dignidad, caminan desde Santa Mónica hasta Nueva York.

Una carrera campal y travesía hecha por jornaleros o trabajadores inmigrantes comenzó este mes, el 11 de marzo, y se espera que dure dos meses. Con la caminata de Macehualli Trabajadores Jornaleros por la Paz y Dignidad, la comunidad nacional de trabajadores jornaleros espera: 1) abogar por una reforma de inmigración realista e incluyente; 2) hacer resaltar la contribución de los Macehualli trabajadores jornaleros a la economía y riqueza

cultural de este país; 3) denunciar los motivos de odio y de xenofobia de vigilantes y el apoyo del cuerpo legislativo; 4) urgir una reconciliación, entendimiento mutuo, y coexistencia pacífica en nuestras comunidades compartidas. Para mayor información visite www.ndlon.org

Proyecto Guerrero Azteca: Caminata por la Paz — Marzo 12-27

Una caminata de 241 millas que intenta asegurar que la voz latina de oposición a la guerra sea escuchada con voz alta y clara a través de Las Américas. Fernando Suárez del Solar, Pablo Paredes, Camilo Mejía, y Aidan Delgado son líderes de una coalición de personas dispuestas desde Tijuana, México hasta San Francisco con una ceremonia conmemorativa y una oportunidad para donar sangre.

Le hacemos esta llamada no sólo a la población latina pero a todos los que están de acuerdo con nuestro mensaje de "No más derramamiento de sangre en Iraq." Para información actualizadas sobre la caminata, visite: <http://www.guerreroazteca.org/>

[guerreroazteca.org/](http://www.guerreroazteca.org/)

350 South Central L.A. Agricultores Resisten Desalojo

Desde hace meses, agricultores de 350 South Central L.A. han sido amenazados con ser desalojados. Los agricultores urbanos están resistiendo entre amenazas legales y monetarias. Por el momento, la Ciudad ha pedido por escrito prevenir el desalojo de los agricultores de South Central siempre y cuando las negociaciones continúen entre el negociador Ralph Horowitz y la Custodia para Terrenos Públicos.

Para información actualizadas visite: www.southcentralfarmers.org

Mobilización para Terrenos Sagrados y Derechos Humanos en Flagstaff, Arizona — Marzo 25

Se espera que más de mil personas se congreguen para marchar por los terrenos Sagrados (picos de San Francisco) y Derechos Humanos el 25 de marzo. Se llevará a cabo

en asociación con M.E.Ch.A (Movimiento Estudiantil Chicano/as de Aztlan)—que se llevará a cabo en la Universidad de Northern Arizona durante esa semana. Para mayor información llame al (928) 699-9601, el (928) 213-9063 o escriba a yaiva@nativemovement.org o visite www.nativemovement.org. Más información sobre la conferencia de M.E.Ch.A en www.nau.edu/mecha

Semana de Acción y Huelga de Hambre por los Derechos de Inmigrantes del Área de la Bahía Marzo 21-27.

Huelga de Hambre en frente del Edificio Federal de San Francisco localizado en el 450 Golden Gate Ave. dirigida por miembros de la organización de la coalición por los derechos de inmigrantes del Área de la Bahía. Por favor visite: www.immigrantrights.org para información actualizada y un programa y horario de la semana de acción. Lea el artículo relacionado en la edición electrónica de El Tecolote.

HELIPAD, from page 5

advocates building the helipad on the basis that time is of the essence when dealing with trauma patients, opponents say that ground ambulances are just as effective and cost over ten times less.

Miguel Bustos, who was born and raised in the Mission District, took issue with the proposed plan. "Historically, the Mission District has been the dumping ground for things that they don't want in any other part of the city. This is just one more thing we have to fight."

Opponents of the plan question the impact on access to health services.

"In my mind, San Francisco General Hospital has lost its mission to serve the residents of San Francisco," said

speaker Rochelle Kimball. She added that a UCSF study showed that SFGH currently turns away an average of 18-35 percent of ambulances with non-trauma patients.

Helicopter safety was also raised at the meeting. The fog, critics say, makes it hard for the pilots, which in turn would endanger their lives and the lives of the residents beneath them. The chance of a helicopter crash is a serious consideration. Opponents also factor in the hospital's goal to host at least three takeoffs and landings per day, with a running time of ten to twenty minutes each. Said speaker Rebecca Sawyer, "Helicopter overuse is increasing by 60 percent per year."

The helipad will land air ambulances 24 hours a day and would not be required to stay 1,400 feet up as news and traffic helicopters do. So the noise factor is yet another

element that has neighbors concerned. ♦

For more information go to www.stophelipad.org

HELIPUERTO, de página 5

60 por ciento al año.

La pista del helipuerto aterrizará ambulancias aéreas 24 horas al día y no requeriría mantenerse a 1,400 pies de altura como los helicópteros de noticias y tráfico. Así, el factor del ruido es otro elemento que tiene a los vecinos preocupados. ♦



THE ENCLAVE: MAESTROS PUERTORRIQUEÑOS

Plática con John Santos (2)

By Willitato

Escritor de El Tecolote

En la primera parte, Willitato nos contó sobre la historia de los puertorriqueños y la importancia del papel que han jugado con el jazz latino y la salsa. Inició una conversación con John Santos, músico de fama mundial, musicólogo establecido en el Área de la Bahía.

Durante el resto de nuestra conversación, John Santos explica sobre algunos de los conceptos detrás de su grupo - The Machete Ensemble - y discutimos algunos temas genéricos que afectan a todos los artistas.

"Tempranamente decidimos que Machete no tocaría en los clubes nocturnos. En cambio, tocaríamos en festivales, teatros, museos, en las universidades. Esto hasta ha significado tener que tocar una fracción del tiempo que hubiéramos podido tocando el circuito de los clubes, pero probablemente ganamos lo mismo, o tal vez un poco más, finalizando el año," dice John.

Muchas personas, especialmente los jóvenes, están desilusionados al darse cuenta que la música, al igual que los deportes, raramente conlleva a las riquezas. "Es duro, aún en Nueva York, la ciudad capital de la

música afrolatina en los EE.UU. El pago es ridículo, más bajo que nunca; y el trabajo se está escaseando. Yo todavía no tengo seguro de salud," dice.

Entonces, ¿qué le toca a la nueva generación? "Mucho depende de la política y la economía, de la actitud de la sociedad hacia las artes. Seguramente, la próxima generación necesitará ser más versátil que nunca, conocer diferentes estilos. Necesitarán no solamente tocar, sino leer, escribir, arreglar música, hacer trabajo en un estudio, todo lo que puedan."

La dedicación y homenaje a Cuba puede que tenga consecuencias para el mercado de The Machete Ensemble - u otros con enfoque similar. G. W. Bush desde el 11 de septiembre, ha cerrado las líneas de comunicación en gran medida. "El peor de todos los presidentes, absolutamente," dice John. "Este es un gobierno bastante hostil - hacia las artes, en contra del Fondo Nacional para las Artes, en contra de todos los consejos estatales de las bellas artes del país."

Aún a pesar de las grandes luchas y adversidades en la historia de las naciones afrocaribeñas, no ha habido una falta, jamás, de músicos. Para muchos, el llamado a interpretar y educar es contundente. John se expresa despacio, con énfasis, "Así

como los humanos necesitan el aliento para sobrevivir, los músicos deben tocar. Esta es una verdad universal."

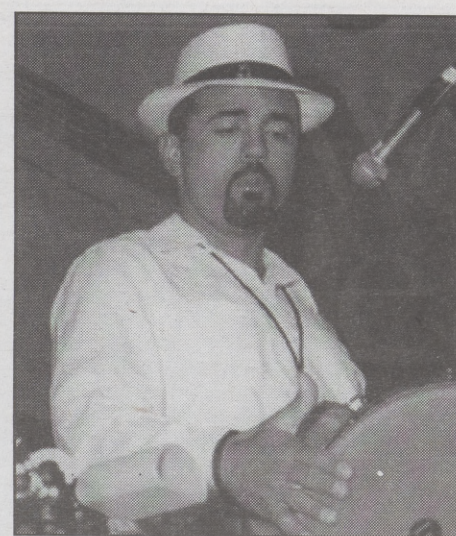
¿Y en cuanto a la lucha por la sobrevivencia, para crear, recordar de toda esta gente....?

"Nada mejor cuenta nuestra historia como la música. Quiero profundamente agradecer a todos aquellos que van a escuchar nuestra música en vivo."

Las recomendaciones de John Santos

Sucede a menudo que las obras aún de los más grandes de los músicos de alguna manera se pasan de alto, opacados, o no son promocionados de manera activa por otros. Para ayudar a mantener las cosas en perspectiva, aquí presentamos a algunos artistas y estilos que John ha seleccionado. Todos han contribuido significativamente, con obras bellas que serán apreciadas por los años, pero que aún merecen ser más conocidas y apreciadas por el transcurso de las generaciones venideras.

Bomba y Plena Puertorriqueña: Rafael Cortijo y su Combo con Ismael Rivera (vocals), Los Pleneros de la 21. Mon Rivera, Angel Luis Torruellas. **Cuban Jazz:** Amado Borcelá "El Guapachá" (vocalist), Las D'Aida (vocal ensemble). **Latin Jazz contemporáneo:** Afromantra, Yosvany Terry, Samuel Torres, John Benitez, Desmar Guevara y Taller Sicá, The SYOTOS Band, Papo Vasquez, Elio Villafranca, Chembo Corniel, William Cepeda, Omar Sosa. **Folklore Afro-Cubano:** Los Papines,



John Santos.

Los Muñequitos de Matanzas, El Conjunto de Clave y Guaguanco, Yoruba Andab, Pancho Quinto, Grupo AfroCuba de Matanzas, Rumbolero. Que Descansen en Paz: Richie Giralde, Ismael Rivera, Rafael Cortijo el Maestro, Mon Rivera.

Para localizar las obras de estos artistas, visiten las disqueras Amoeba y Rasputin en San Francisco y Berkeley o visite: www.descarga.com or www.timba.com. ♦

Para mayor información sobre The Machete Ensemble, visite: www.johnsantos.com. Cualquier pregunta o comentarios por correo electrónico a: willitato@yahoo.com



THE ENCLAVE: PUERTO RICAN MASTERS

A talk with John Santos (2)

By Willitato

El Tecolote music writer

In Part 1 Willitato wrote about the history of Puerto Ricans and the important role they have played in Latin jazz & salsa. And he began a conversation with John Santos, world renown, Bay Area-based musician and musicologist, John Santos.

During the rest of our conversation, John Santos explained some of the concepts behind his group - The Machete Ensemble - and we discussed some large issues that affect all artists.

"We decided early that Machete would not play clubs. Instead we work at festivals, in theaters, museums, at universities. It has even meant performing a fraction of the time we would have spent gigging in clubs, but we probably earn the same, or even a little more, at the end of the year," says John.

Many people, especially youth, are disillusioned to find that music, like sports, rarely brings wealth. "It's tough even in New York, the capital city in the U.S. for Afro-Latin music. Pay is ridiculous, lower than ever; and work is drying up. I still don't have health coverage," he says.

So, what's in store for the next generation? "A lot depends on politics and the economy, on society's attitudes towards the arts. For sure, the next generation will need to be more versatile than ever, to know different styles. They will need to not only play, but read, write, arrange, do studio work, everything they can."

The dedication and homage to Cuba may have negative consequences on the

marketability of The Machete Ensemble - or others with a similar focus. G. W. Bush has, since 9/11, greatly closed down lines of communication. "The worst U.S. presidency, ever," says John. "There is a lot of hostility in this government - towards the arts, against the National Endowment for the Arts, against all the state arts councils in the country."

But in spite of tremendous struggles and adversity in the history of the Afro-Caribbean nations, there has been no shortage, ever, of musicians. For so many the call to perform and educate is unshakable. John says slowly, with emphasis, "Just as humans must breathe to survive, musicians must play. This is a universal truth."

And as for all these people's struggles to survive, to create, to remember...?

"Nothing else tells our story better than the music. I want to thank deeply all those who come out to hear live music."

John Santos' Recommendations

It often happens that the work of even very great musicians is somehow overlooked, overshadowed, or just not as aggressively promoted as others. To help keep things in perspective, we present here some artists and styles John has selected. All have made significant contributions, lasting works of beauty that will be enjoyed for years, yet that truly deserves to be even better known and appreciated for generations to come.

Bomba y Plena Puertorriqueña: Rafael Cortijo y su Combo con Ismael Rivera (vocals), Los Pleneros de la 21. Mon Rivera, Angel Luis Torruellas. **Cuban Jazz:** Amado Borcelá "El Guapachá" (vocalist), Las D'Aida (vocal ensemble). **Contempo-**

rary Latin Jazz: Afromantra, Yosvany Terry, Samuel Torres, John Benitez, Desmar Guevara y Taller Sicá, The SYOTOS Band, Papo Vasquez, Elio Villafranca, Chembo Corniel, William Cepeda, Omar Sosa. **Folklore Afro-Cubano:** Los Papines, Los Muñequitos de Matanzas, El Conjunto de Clave y Guaguanco, Yoruba Andab, Pancho Quinto, Grupo AfroCuba de Matanzas, Rumbolero. Rest in Peace/Que Descansen

en Paz: Richie Giralde, Ismael Rivera, Rafael Cortijo el Maestro, Mon Rivera.

To help locate these artists' work visit Amoeba and Rasputin music stores in San Francisco and Berkeley or go to: www.descarga.com, or www.timba.com. ♦

For further information on The Machete Ensemble, go to: www.johnsantos.com. Email comments or questions: willitato@yahoo.com.

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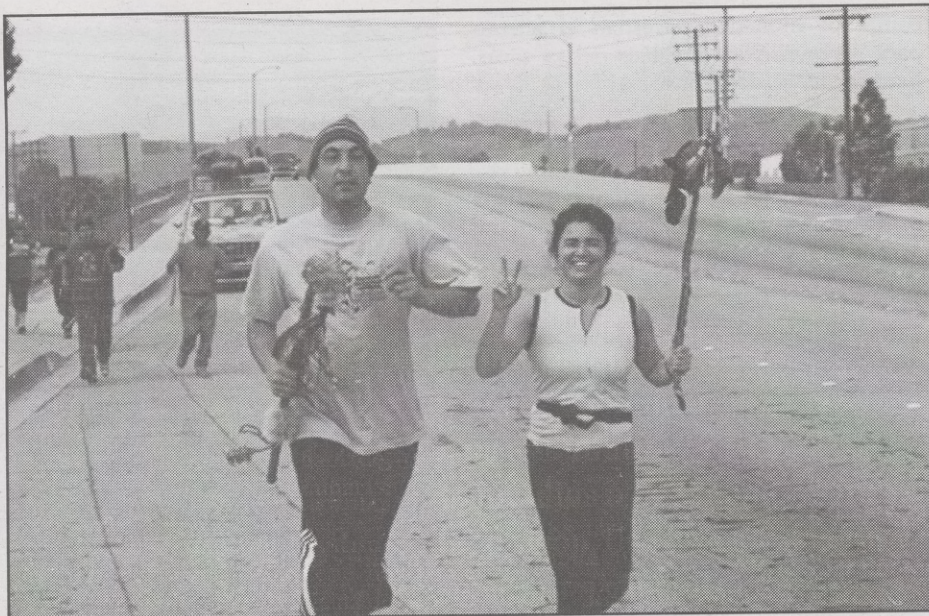
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S. Giancarlo Campagna & Renee Saucedo corrieron en Paz y Dignidad. S. Giancarlo Campagna & Renee Saucedo ran in Peace and Dignity. Photo courtesy www.ndlon.org

JORNALEROS, de página 8

desde el centro de Los Ángeles hasta Pomona durante tres días. Tuve el privilegio de llevar uno de los bastones—un bastón ceremonial que lleva las oraciones de mucha gente—que me invitaron a escoger, tal como hicieron todos los corredores, entre las cobijas llenas de bastones de tribus indígenas de todas las Américas. Me sentía muy honrado.

Cada día hubo una ceremonia (al juicio de muchos, la corrida entera es una ceremonia, o una oración, y no sólo una declaración política), y conversación y comida,

y corríamos y parábamos en muchos sitios donde los jornaleros esperan y allí los corredores, ellos mismos a la vez jornaleros, hablaban de sus motivos para correr y se comunicaban mensajes de solidaridad con su Corrida por la Paz y la Dignidad a todos los jornaleros. Mucha gente nos ofreció sus corazones y comida y dónde bañarnos. Por mi parte, llegué sin nada, sin embargo me trataron con generosidad y cariño.

Muchos jornaleros en sitios variados—los estacionamientos de Home Depot, las esquinas y los estacionamientos donde pasan muchos carros y por debajo de los viaductos—ofrecieron comentarios y nue-

vas percepciones sobre su lucha, y muchos se unieron a la corrida, a veces por varias millas y cada vez un líder designado de ese centro de jornaleros llevaba el bastón principal durante el tiempo que nos podían acompañar.

Conocí a unos verdaderos líderes, buenos hombres y mujeres, poetas y maestros, curanderos, amas de casa, organizadores, jornaleros y madres. Les puedo contar más de la gente que conocí y de la experiencia que tuve como gringo italoamericano con esos hombres y mujeres valientes, de la solemnidad y el entusiasmo de la travesía, o de las tres ballenas grises que nadaban a la superficie del agua en Santa Mónica donde los corredores rezaban o del águila que hizo seis vueltas arriba del círculo en honor de los corredores al principio de la ceremonia de clausura en la plaza de la calle Olvera en el centro histórico de Los Ángeles, pero si quiere que hable más, avíseme, estaría contento de contárselo.

Otra razón para hacer la corrida: la actuación de una forma antigua de comunicación para mandar mensajes y crear la solidaridad en tiempos de lucha. Los corredores se van a encontrar con algo de la oposición, en particular con los grupos de odio racial como los Minutemen quienes acosan a los inmigrantes en la frontera y en los sitios de procura de trabajo de los jornaleros en California, Arizona, Nuevo México y Texas.

La oposición principal para los corredores, no obstante, es la indiferencia y la ignorancia, tendencias tan pronunciadas en la mayoría de los americanos sobre las necesidades de otros, hasta sus propias necesidades. Me da orgullo haber corrido y caminado y reído con los hermanos y las

hermanas sobre unos cuantos caminos polvorientos y mi corazón y mis pensamientos están con ellos durante esta ceremonia tan importante. ♦

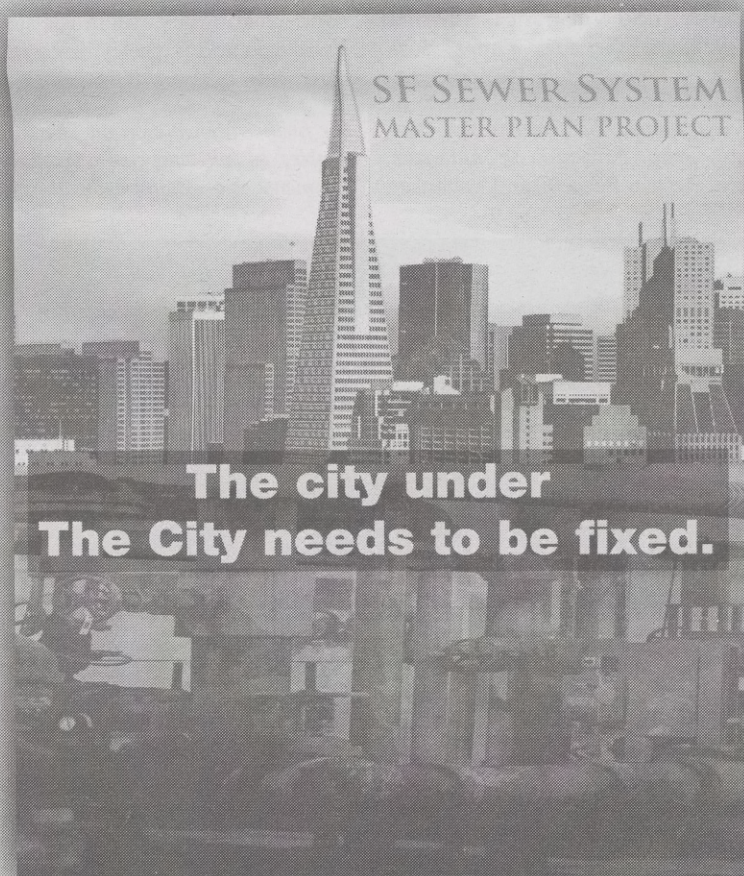
Pueden comunicarse con Giancarlo a su dirección de correo electrónico: sgcompagna@hotmail.com. Para mayor informes sobre la corrida vea: www.ndlon.org. Esta historia se tomó de un correo electrónico que fue mandado a los que apoyan la causa. Es una versión abreviada de un artículo que se puede leer en el sitio de la red: www.eltecolote.org.

LABORERS, from page 8

of communication to bring messages and build solidarity in times of great struggle. The runners will face some opposition along the way, particularly from hate groups like the Minutemen who harass at the borders and at Day Labor sites in California, Arizona, New Mexico and Texas.

The main opposition of the runners, though, is indifference and ignorance, something so endemic to most Americans about the needs of others, including their own needs. I feel proud to have run and walked and laughed with brothers and sisters on some dusty roads, and my heart and thoughts are with them during this most important ceremony. ♦

Giancarlo can be contacted at sgcompagna@hotmail.com. For more information on the run go to www.ndlon.org. This story was taken from an email which was sent around to supporters. It is a shortened version of a longer piece, which you can read on www.eltecolote.org.



Attend a workshop and give us your feedback on our plan to fix it.

Thursday, March 23rd 6:00pm-8:30pm Sunset Recreation Center 28th Avenue & Lawton Street	Saturday, March 25th 10:00am-12:30pm Southeast Community Facility 1800 Oakdale Avenue Alex Pitcher Conference Room	Tuesday, March 28th 6:00pm-8:30pm Bill Graham Civic Auditorium 99 Grove Street
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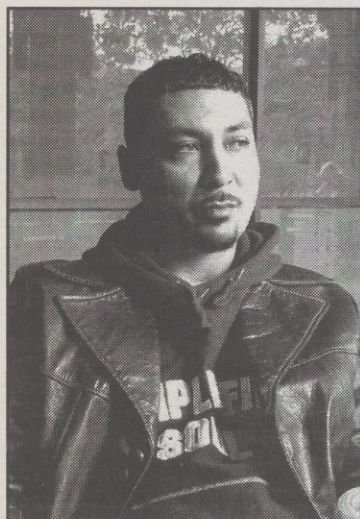
Calendario

STOP HR-4437 HUNGER STRIKE

Mar 21-27 • A broad Bay Area Coalition launches a week of Actions for Immigrant Rights & Hunger Strike/Candlelight Vigils at SF Federal Building at Golden Gate Ave & Larkin St, to Protest HR-4437 anti-immigrant legislation • Call: Bay Area Immigrant Rights Coalition (510) 839-7598 • www.immigrantrights.org

HOMEBUYERS WORKSHOPS

Thur 23 Mar • 6 pm-8 pm • SF Redevelopment Agency offers Homebuyer Assistance Workshops & Question & Answer sessions on Redevelopment and future housing plans at Hunters Point Shipyard • Refreshments Served • Potrero Hill Neighborhood House, 953 DeHaro St, SF @ Southern Heights • Info: (415)



Wed 29 March 7pm • Book Party for "MAHCIC", by Tomas Riley • Galeria de la Raza, 2857 - 24 St, SF

822-4622

REFLECTIONS ON GENOCIDE

Mar 23-26 • Thur-Sat: 8pm / Sun: 3pm • \$25 • Anne Blumenthal & Dancers - Unsing the Song & Speaking the Unspeakable / A traveling multi-media exhibit & staged reading • Project Artaud Theater, 450 Florida St, SF • (415) 863-9834 /// Tue-Sun • 12-6pm Free • WE ACTS (415) 1728 • www.weacts.org

ART SALE & AUCTION

Fri 24 Mar • 6:30 pm-9 pm • Adm \$10-\$25 (includes refreshments) • The Lab Art Sale & Auction • Art Sale thru March 25-26 (free) • The Lab, 2948 16th St, SF @ Capp St • (415) 864-8855 • www.thelab.org

TROVA SIN TRABA

Fri 24 Mar • 8:30 pm • Berkeley's La Peña Cultural Center & SF's Noches Bohemias present 3 outstanding trovadoras: Leticia Servin (Mexico), Maria Loreto (Chile), Melissa Rivera (Puerto Rico) • La Peña Cultural Center, 3105 Shattuck Ave, Berk • (415) 849-2568 • www.lapena.org

ART EQUINOX EXPLOSION

Fri 24 Mar • 8 pm • \$5-\$10 • Art Show & Live Mural Performance • Music by "blank tapes", and "Amalgamation" • Precita Eyes Mural Arts Center, 2981

24th St, SF • (415) 285-2287 • www.precitaeyes.org

LAW STUDENTS OF COLOR

Sat 25 Mar • 10am-2pm • Free • UC Hastings La Raza Latina Law Students Association & Black Law Students Association • Outreach Day for prospective law students with info they need for successful applications and about the admission process in general - Personal Statements, Letters of recommendation, Resumé, & etc • Lunch Provided • 100 McAllister St • Contact Daniel Luna • email: lifcentral@lif.org • <http://www.lif.org>

SON SABROSON

Sat 25 March • 9 pm: José Conde y "Ola Fresca" (NY), "La Familia Son" (Oakland), y "Pellejo Seco" (SF) • La Peña Cultural Center, 3105 Shattuck Ave, Berk • (415) 849-2568 • www.lapena.org

CACÁO Y AZÚCAR

Sat 25 March • 7:30 pm • \$10 • Venezuelan Vocalist Rennea Coutenye y Amigos: Songs from Cuba, Puerto Rico, & Venezuela: Orestes Vilató - timbales & bongos • Omar Ledezma - percussion & voice • Patrick Morehead - piano • Jorge Pomar - bass • Red Poppy, 2698 Folsom St, SF @ 23 St • (415) 826-2402 • www.redpoppyarthouse.org

CARNAVAL 2006 PLANNING MEETING

Sat 25 Mar: 1:30pm-2:30pm • Dance Rehearsals begin in March for MCCLA Contingent "Sueño del Jaguar" • Teens & Adults \$5/class • Children under 12 \$2 • 2006 Carnival SF Parade will be held May 28 • (415) 821-1155 • www.missionculturalcenter.org/carnaval

DAUGHTERS & THE EARTH

Sat 25 Mar: 7pm • Sun 26 Mar: 4pm • GRRRL Brigade presents a dance/drama tribute to Wangari Mathai, Nobel Prize Winner & Founder of the Green Belt Movement • Dance, Theater, Video, Taiko Drumming, Spoken Word • At: Dance Mission Theater, 3316 24th St, SF @ Mission St • (415) 273-4633 • www.dancemission.com

SONGWRITING WORKSHOP

Sun 26 March • 12:30 pm: Artists from Trova y Son Festival - Hosted by Lichi Fuentes • La Peña, 3105 Shattuck Ave, Berk • (415) 849-2568 • www.lapena.org

TIJUANA TO SF MARCH FOR PEACE

Mon 27 Mar • 7:30am Oakland & Fruitvale BART • 8:30 at Laney College • 12 noon SF Civic Center: Join HR-4437 Hunger Strike for Immigrants • 3:15 pm Dolores Park, 18 St & Dolores St, SF • 5 pm Dolores Park Rally • (415) 255-7331 • jross@mfso-bayarea.org • www.guerreroazteca.org

INTERSECTION LITERARY EVENT

Tue 28 Mar • 7:30pm • \$5 • Cherrie Moraga, Kim Nelson, Michelle Matz, A.P. Saito, & Writers Corps Youth Poets • Intersection for the Arts, 446 Valencia St, SF • (415) 273-4633 • www.theintersection.org

SAN FRANCISCO NOTABLES

Thur 30 Mar: 7-10pm • \$50 • Food & Drinks Served • Must be 21 • Art Auction & Reception to benefit

Creativity Explored Visual Arts Center • Artists with developmental disabilities create, exhibit, and sell art - Portraits of Celebrities, Community Leaders & Colorful Characters • Creativity Explored, 3245 16th St, SF • info@creativityexplored.org • (415) 863-2108 •

TENANT LEADERSHIP TRAINING

Thur 30 Mar • 3-5pm • Supportive Housing Network is a gathering of support service staff, property management, and tenant leaders striving to create innovative solutions to critical issues facing the supportive housing community • dorothy Day Community Center, 54 McAllister St, SF @ Jones St • Call Alecia Hopper (415) 421-2926 x 302

NOCHES BOHEMIAS

Vier 31 de Marzo • 8pm • \$7 • Amnesia Acústico y Músicos Invitados • L's Caffé, 2871 24 St, SF (entre Bryant & Florida)

PAINTING EXHIBITION

Fri 31 Mar • Reception 6-9pm • Paintings by d'Arce Bruno & Rafael Landea • Casa del Libro Bilingual Bookstore & Art Gallery, 973 Valencia St • www.libriercasadelibro.com

CALL TO DIGITAL ARTISTS

Fri 31 March • Deadline to submit proposals to Digital Mural Program • Galeria de la Raza/ Studio 24 is updating its guidelines for artist consignment submissions - about what kind of works can be submitted • Galeria de la Raza, 2857 24 St, SF @ Bryant St • (415) 826-8009 • info@galeriadelaraza.org

CESAR CHAVEZ BIRTHDAY PARTY

Fri 31 Mar • 8-10pm • \$40 • Proceeds go to continue the work of Cesar Chavez and the farm worker movement - Please make checks payable to United Farm Workers - UFW, c/o 255 - 9th St #205, SF 94103 • For Info or to RSVP: (415) 298-0750

CESAR CHAVEZ PARADE & FESTIVAL

Sat 1 Apr • 11am: Assemble at 24 St & Potrero Ave, SF • 12 noon: Parade at 24 St • 1pm-5pm: (Free) • Music, Food, Entertainment • Cesar Chavez Festival, Horace Mann Middle School, 23 St & Valencia St • Info (415) 621-2665 • www.cesarchavezday.org • email: CECparade@yahoo.com

TALLERES COMUNITARIOS

Sab 1 de Abril • 12:30-2:30pm • Asista a talleres que capacitan gente de la comunidad para tomar liderazgo en nuestros barrios, y trabajar para crear cambios positivos que tocan el corazón y el alma de nuestros vecindarios • En: Portola Family Connections, 2565 San Bruno St, SF - cerca de Burrows St • Tome MUNI 9, 29, 44, 54 • Llame a: PODER (415) 431-4210

CIRCLE CARNAVAL 2006

Saturdays, Apr 1, 8, 22, & 29 • 2:30-4pm • \$60 adults - 440 under 18 - \$90 adult/youth combo • Vanessa Mosqueda teaches an Interactive dance workshop: 8 years old & up • To register, visit www.theintersection.org • Call Rebekka Rodriguez: (415) 626-2787



"Otro Mundo" • Salsa, Cumbia, Merengue, Bolero • Bookings: Salvador Perez (415) 336-3743 • (415) 469-0695

PHOTO EXHIBIT AT CAFE LA BOHEME

Sat 25 Mar • 7:30pm Reception - Poetry & Music - No-host Bar & Food • Photographer Allison Haagensen exhibits images she captured during her stay in a Zapatista language school in Oventic, Chiapas, one of the Zapatista "caracoles" (organizing centers). All of the images are for sale, with proceeds going to cover print costs and directly to fund Zapatista solidarity projects in Chiapas, and to further the solidarity networking efforts with other artists in the future • At: Cafe La Boheme, 3318 - 24th St, SF @ Mission St • Contact: Chiapas Support Committee: www.chiapas.support.org

SF MIME TROUPE THEATER FESTIVAL

Sat 1 Apr: 8pm • Sun 2 Apr: 2pm • Free • SF Mime Troupe Theater Festival - Written & Performed by SF Youth Project • Mission Cultural Center, 2868 Mission St, SF • Call: (415) 285-1717 • www.sfmt.org

AND STILL I RISE

Sat 1 Apr • \$15-\$25 • Altar Viewing 6pm • Program 7-10pm • A Soul Gathering & Benefit For Our People in New Orleans • Music & Performance by Special Guests • Berkeley Unitarian Fellowship, 1924 Cedar St, Berkeley • (415) 864-2321

POET LAUREATE JACK HIRSCHMAN

Tue 4 Apr: Reception 5:30pm-6:30pm • Free • SF Public Library, 100 Larkin St, SF @ Grove • (415) 557-4277 • www.sfpb.org

COMMUNITY HEALTH FAIR

Tue 4 Apr • 12:30pm • The SF City College School of Health & Physical Education offers free medical exams & more: dental screenings, blood, anemia & cholesterol tests, women's health issues, HIV tests and information about medical services for everyone • At: CCSF John Adams Campus, 1860 Hayes St, SF @ Masonic Ave • (415) 561-1900

DOMESTIC WORKERS THEATER

Apr 6-9 • 8pm - One week only • \$7-\$25 - No one turned away • Performed in English & Spanish • POWER & UNCONDITIONAL THEATER • A group POWER members & low-wage workers investigated the lives of domestic workers & created a moving mosaic of their stories of arrival & survival in the US • At: 277 Taylor St, SF @ Eddy St & Ellis St • Tel: (415) 738-7755 • www.untheatre.org

THIS TIME DARFUR

Thur 6 Apr • 7pm • Free • Featuring survivors of genocide from Armenia, the Jewish Holocaust, Nanking,



BLACK PANTHER RANK & FILE

Thur 23 Mar • 6:30 pm • Free • An exhibition including never-before-released documents, recordings, film clips & archival photos-with artworks inspired by the movement and its ideals, created by contemporary artists and artists who were creating during the rise of the Black Panther Party • Community Dialogue on the 4th anniversary of the founding of the Party • Former Party Members relate their experiences • Yerba Buena Center for the Arts, 701 Mission St, SF @ 3rd St

Calendario

Cambodia, Bosnia, Rwanda, Darfur • Music by Linda Tillery & the Cultural Heritage Choir • Speaker: Salih Booker, Exec. Dir. of Africa Action • Temple Emanu-El, 2 Lake St, SF @ Arguello • (415) 257-0720

LADO ORIENTE PRESENTS

Thur 6 Apr • \$10 Gen • \$8 Stu • SON DE MADERA – Xalapa, Veracruz • FUGA – El Paso, TX • MACLA, 510 S. First St, San Jose

CUBA CARIBE FESTIVAL

Apr 14–30: Gen Adm \$18 adv • \$20 door • Afro Cuban Ensemble, Alayo Dance Company, Alland Frias & Mind Over Matter, GRRRL Brigade, Michelle Martin & Konpayi // Fri 14 Apr: 10pm • \$10 • Benefit Reception with DJ WALTDIGZ // Sun 30 Apr: 9pm • \$12 • Closing Dance Party – Music by Fito Reynoso y Su Ritmo y Armonía • Dance Mission Theater, 3316 24th St, SF @ Mission St • www.dancemission.com • (415) 273-4633 •

CIRCULO DE LECTORES LATINOS

Martes 25 de Abril: 7:30pm • Gratis • El Círculo de Lectores de Literatura en Español se reúne para platicar sobre el libro "Los Rojos de Ultramar", por Jordi Soler. En Modern Times Bookstore, 888 Valencia St, SF (esq 20 St) • (415) 282-9246

PLEASE GET INVOLVED!

The California Coalition for Women Prisoners (CCWP) is a grassroots organization that challenges the violence imposed on women and

communities of color by prisons and the criminal justice system • Current Programs: Political Education & Organizing, Prison Visiting Teams, CCWP Newsletter, & much more • 1540 Market St #490, SF, 94102 • (415) 255-7036 x314 • email: info@womenprisoners.org

MURAL WORKSHOPS FOR KIDS

Wednesdays 3:30–5:30 pm • \$12 per session, drop in • Children 5–10 years old • Precita Eyes Mural Arts Center, 348 Precita Ave, SF (@ Folsom St, 1 block Past Cesar Chavez) Call: (415) 285-2311 • www.precitaeyes.org

FILE YOUR TAXES FOR FREE

The Earned Income Tax Credit (EITC) is a refundable tax credit for working people who earn a low to moderate income – Depending on income and number of children, you may receive a credit of up to \$4,400 • Association of Community Organizations for Reform Now (ACORN) Free Preparation Tax Center, 5319 Mission St, SF (@Addison, 3 blocks from Geneva) • Appointments: (866) 587-9079

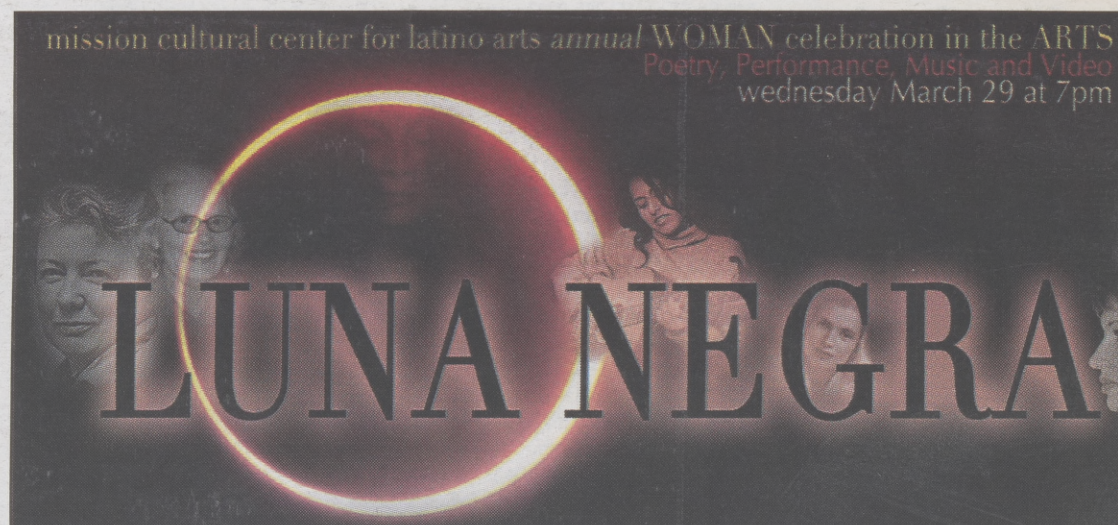
DECLARE SUS IMPUESTOS GRATIS

El Crédito por Ingreso del Trabajo (EITC) es un reembolso de ganancias para trabajadores de bajos y medianos ingresos. Dependiendo del ingreso y número de hijos, usted podría recibir un crédito hasta de \$4,000 • Visite: ACORN Free Tax Preparation Center, 5319 Mission St, SF (y Allison, a 3 cuadras de Geneva) • Citas: (866) 587-9079

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Ahora los ciudadanos mexicanos en el norte de California pueden obtener

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Poetry, Performance, Music and Video
wednesday March 29 at 7pm



LUNA NEGRA
Wed 29 Mar: 7–9pm • \$3 • "Women in the Arts" Night of Poetry, Performance Art & Videos by Bay Area Women Artists, Curated by Sabina Nieto & Adrian Arias: With Nina Serrano, Judy Grahn, Barbara Romero, Aurora Medina, Rupa Marya, Mamacoatl • Mission Cultural Center, 2868 Mission St • missionculturalcenter.org • (415) 821-1155

asistencia legal gratis todos los días – sobre asuntos de inmigración, leyes laborales, de familias, y asuntos de ley civil o criminal. JURIMEX, es una línea telefónica de 24 horas de asistencia legal, y es un servicio público auspiciado por los consulados de México en el Area de la Bahía. Llame gratis a: (800) 668-1005

¿COMPRA CASA POR PRIMERA VEZ?

Aprenda sobre la compra de una vivienda y los programas especiales que ofrece la ciudad. MEDA (Agencia de Desarrollo Económico de la Misión) ofrece talleres mensuales de 6pm – 8pm en dos lugares: La Misión y Excelsior: Martes 4 de Abril y Jueves 6 de Abril • Llame a Ricardo Corona para reservar espacio: (415) 334-3216

DERECHOS DE INMIGRANTES

Si usted es inmigrante indocumentado, conozca sus derechos en Estados Unidos – Si es interrogado o arrestado por agentes del INS o de la policía: Usted tiene derecho a NO CONTESTAR PREGUNTAS DEL INS, excepto que TIENE QUE DAR SU NOMBRE. No diga nada sobre su lugar de nacimiento ni de como entró a Estados Unidos. Reclame su derecho a ser representado por un abogado – exija que le den una lista de abogados de inmigración y llame inmediatamente. Si es detenido oficialmente, usted tiene derecho a hacer una llamada telefónica, y tiene derecho a comunicarse con el consulado del país donde nació. No firme ningún documento – especialmente la Solicitud de Deportación Voluntaria (Voluntary Departure Form) – sin haber consultado primero con su abogado. Usted tiene derecho a una vista de deportación. No hable con agentes del INS sobre su caso. En San Francisco la policía no debe ayudar al INS o preguntarle sobre su estatus de inmigración • Si usted es víctima de abusos por el INS, llame a: (415) 553-3418 • INS Watch/La Raza Centro Legal, 474 Valencia St, SF 94103 •

PRUEBAS DEL VIH-SIDA

Pruebas gratis y confidenciales en español en dos lugares: Mission Neighborhood Health Center, 240 Shotwell St, SF • Mission Neighborhood Resource Center, 165 Capp St • Tel (415) 552-1013

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de Laboral y sus derechos: Su derecho a recibir tratamiento médico, Pagos por incapacidad, Volver a trabajar después de una lesión, Resolver desacuerdos sobre su reclamo, Llame a: 1(800) 736-7401 y oprima el número 2 para obtener información en español.

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Mission Neighborhood Health Center ofrece clases sobre la diabetes: La Nutrición, El Control de su Azúcar, la Hypoglycemia y la Hyperglycemia • Mission Neighborhood Health Center, 240 Shotwell St, SF @ 16 St • Tel (415) 552-1013 x 221

CLASES DE CIUDADANÍA

Arriba Juntos le capacita para tomar el examen escrito y oral – en Inglés – de ciudadanía de Estados Unidos. Llame a (415) 487-3240 • Arriba Juntos, 1850 Mission St, SF

RESOLUCION DE CONFLICTOS

Community Boards ofrece servicios profesionales – gratis – de mediación para resolver los conflictos entre familiares, amigos, compañeros de trabajo, vecinos, inquilinos y propietarios de vivienda • Community Boards, 3130 – 24 St, SF 94110 • (415) 920-0595 • www.communityboards.org



CARNAVAL SF KING & QUEEN COMPETITION 2006

Vanessa Mosqueda & Paulo Silva, la Reina y Rey del Carnaval del año 2005./lastyear's Queen and King of Carnaval SF 2005. This year's competition Sat., April 1, 8 pm. Historic Sweet's Ballroom, 1933 Broadway in downtown Oakland. Tickets/boletos \$15 each/cada uno. Children/ninos 12 and under free/gratis. Tickets/boletos available at the door/compa en la puerta/ or buy online / en linea/ www.carnavalsf.com or at/o en, Mission Neighborhood Centers, Inc., 362 Capp St., SF. Call/llame al 415-920-0125 for more info/para mas informacion or visit www.carnavalsf.com. New King and Queen will dance on leading float in Grand Parade, Sun., May 28/La Reina y Rey del 2006 van a bailar en carosa en desfile, dom. 28 mayo. Photo SF Carnaval

El Tecolote
2958 – 24th Street
San Francisco, CA 94110

El Tecolote

Volume 36 No. 6

In honor of the hunger strikers, walkers and runners — from east to west, north to south

Marzo 23–Abril 5, 2006



Personas que apoyan a los huelguistas de hambre marchan en protesta. Hunger Strike supporters kick off protest action. Photo Rio Yañez

¡Huelga de hambre! Oposición a propuesta de ley anti-migratoria

Por Melanie Gonzalez

Escritora del Tecolote

Una huelga de hambre se está realizando en frente del Edificio Federal de San Francisco. La acción comenzó el 21 de marzo y continuará hasta el 27 de marzo. Organiza-

ciones del Área de la Bahía llevan meses planificándola. Éstas incluyen La Raza Centro Legal y Mujeres Unidas y Activas. Se espera resaltar la severidad de las consecuencias para inmigrantes y sus familias si la propuesta de ley HR 4437 se promulgara.

Durante la semana se han llevado a cabo varias manifesta-

ciones y otras actividades, incluyendo la marcha del 27 de marzo, del edificio federal a la oficina de la senadora Dianne Feinstein, para presionarla a oponerse a esta la legislación. Como lo describió la líder comunitaria Renee Saucedo, "El clima político no está a nuestro favor."

Se llevan a cabo vigiliias cada noche en frente del edificio federal donde se encuentran los huelguistas de hambre desde las 6 de la tarde. Se anima a cualquiera que quiera venir y apoyar a los huelguistas de hambre.

Con ánimo de apoyar a los huelguistas, un grupo de estudiantes de la Universidad Estatal de San Francisco vendieron pan y café para recaudar fondos y alquilarles un baño portátil a los mismos.

El 21 de marzo, un día nublado y oscuro, se vió juntarse en la base del parque Dolores alrededor de 100 personas marchando en contra de la propuesta. Fue la manifestación previa a la marcha que comenzó con una oración Maya. Todos se agruparon alrededor de un altar alumbrado por velas que se les ofreció a los

Vea HUÉLGA, página 10

Hunger strike! Proposed anti-immigrant bill sparks reaction

By Melanie Gonzalez

El Tecolote writer

A hunger strike is underway in front of the San Francisco Federal Building. The action began March 21 and will continue through March 27. It has been organized for months by Bay Area organizations including La Raza Centro Legal and Mujeres Unidas y Activas. They hope to highlight the severity of the consequences for immigrants and their families should proposed bill HR 4437 be enacted into law.

Various rallies and other activities are taking

place throughout the week, including the March 27 march from the Federal Building to Senator Dianne Feinstein's office to urge her to oppose this piece of legislation, because as community leader Renee Saucedo puts it, "The political climate is not on our side right now."

Vigils are being held every night in front of the Federal building where the hunger strikers are, starting at 6pm. Anyone who wants to come and support the hunger strikers is encouraged to do so.

See STRIKE, page 10

Camina por la Paz



Fernando Suarez del Solar. Photo Juan Carlos

Page 4

Walk for Peace

U.S. military casualties in Iraq as of March 23 Dead ➔ 2,319

Wounded ➔ 17,004



Death of a
young Mayan
(parte 2)

Page 3



Corriendo
por la
justicia

Página 4



Dolores
Huerta: la
luchadora

Página 7

Semana de acción contra legislación que criminaliza a inmigrantes

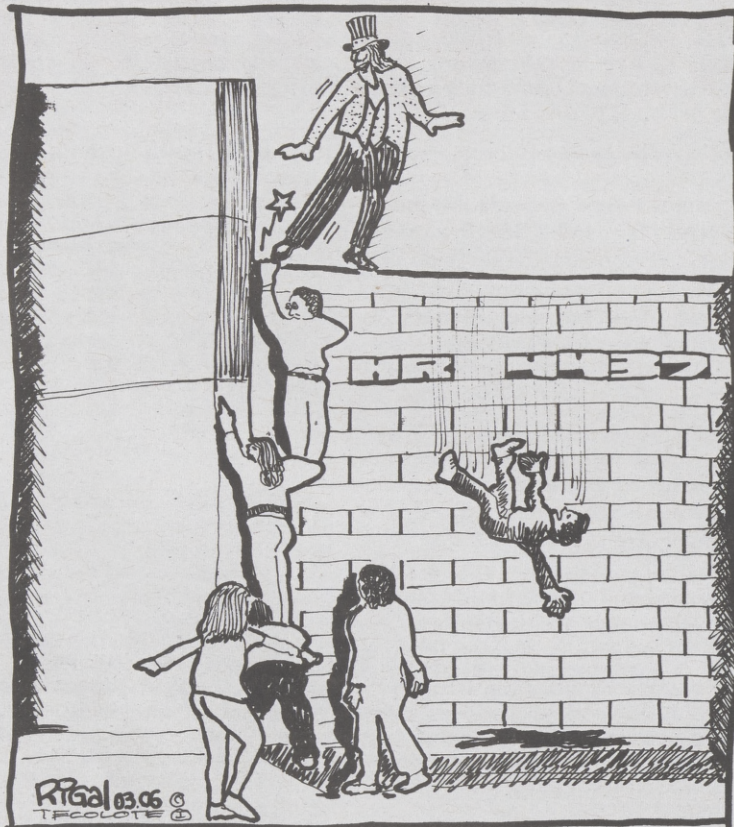
Por Kaira Espinoza

Escritora de El Tecolote

La comunidad de inmigrantes y los solidarios con ellos se encuentran forzados a organizar una serie de acciones contra legislaciones racistas que proponen criminalizar a inmigrantes. En 1994, era la proposición 187, manipulativamente llamada "Salven nuestro Estado". Esta vez, se llama la ley Sensenbrenner, HR 4437 y es federal, no solamente del estado, así que tendría implicancias en toda la nación.

En todo el país hay gente enojadísima por este intento de criminalizar a una comunidad que no ha hecho nada malo. En Chicago, 100,000 personas participaron en una manifestación. Informó el Chicago Sun Times: "...querie decir que el total de las 2.5 millas de la caminata estaba llena de manifestantes. 'Es increíble,' dijo un policía. La manifestación era una de las más grandes en memoria reciente, más grande que las manifestaciones contra la guerra en Iraq en 2003... y una manifestación en 2002 contra una reunión de tratados de comercio entre los oficiales de gobierno y ejecutivos de empresas de E.E.U.U y Europa."

No es una coincidencia que las 3 manifestaciones más grandes han sido contra guerra, tratados de libre comercio y legisla-



ción contra inmigrantes, ya que estos tres asuntos son interdependientes.

Los tratados de libre comercio, como el CAFTA, causan desempleo enorme, forzando a muchos trabajadores en América Latina decidir irse hacia el norte. Aquellos que se quedan tratan

de sobrevivir con el salario bajísimo que los tratados de libre comercio autorizan a las empresas pagarles a los trabajadores.

Las guerras en Centro América durante los 1980s fue a consecuencia al este sistema injusto que estaban tratando de implementar. La gente, sabiendo que

ese sistema sólo iba a generar dinero para las empresas internacionales mientras tomaban ventaja de los trabajadores y recursos naturales de Centro América, tomaron armas para defenderse.

Y ahora que más y más están expresando su oposición a la guerra en Iraq y a la injusticia de los tratados de libre comercio, aquellos en posiciones de poder se sienten amenazados y recurren a sus estrategias de colonización: dividir y conquistar.

Pero hay mucha gente movilizando a sus comunidades locales para que presionen a los representantes de su distrito. El 21-27 de marzo ha sido declarado una semana nacional de acción por la justicia y solidaridad contra las propuestas federales en contra de los inmigrantes.

La Coalición Pro Derechos Inmigrantes del Área de la Bahía (BAIRC) están organizando los eventos en San Francisco: vigili-
as con velas cada noche a las 6pm y una conferencia de prensa el sábado 25 de marzo al mediodía, ámbos en frente del Edificio Federal. La caminata que concluyera la semana de acción el 27 de marzo terminará en las oficinas de la Senadora de California Feinstein, quien fué la única Demócrata que votara a favor del HR 4437.

"Estoy participando por to-

Saturday, March 25th in front of the Federal building and the culminating march on Monday March 27th to California Senator Feinstein's office, shamefully, the only Democratic Senator to vote in favor of HR 4437.

Says hunger strike participant Raul Alcaraz, a young man in his 20s, "I am doing this for those that aren't able to speak out against this. As a migrant myself, this is a deep and personal issue."

Renee Saucedo, an attorney with La Raza Centro Legal, is another participant in the hunger strike. "We must expose the immoral policies currently coming out of Washington," says Saucedo, adding, "It is unfathomable that the US Congress is seriously proposing to criminalize entire families who have committed no crime, as well as human rights workers and churches for providing humanitarian services. No human being, but particularly immigrants, who come to this country to work and provide dignified lives for their families, deserves to be scapegoated by racist forces." ♦

dos aquellos que no pueden. Como migrante, este asunto es personal para mí," dijo Raúl Alcaraz, un joven en sus veinte y algo años quien está participando en la huelga de hambre.

Renee Saucedo, una abogada con La Raza Centro Legal es una de las nueve personas participando en la huelga de hambre. Dice ella, "Tenemos que desenmascarar las políticas inmorales que recientemente están saliendo de Washington. Es increíble que el Congreso de los Estados Unidos está seriamente proponiendo criminalizar a familias enteras que no han cometido ningún crimen, y además también quieren criminalizar a gente, organizaciones e iglesias que les provee servicios humanitarios. Ningún ser humano, pero particularmente inmigrantes, que vienen a este país a trabajar para darle una vida dignificada a sus familias, deberían ser atacadas con políticas tan racistas." ♦



El Tecolote

2958 24th Street, SF CA 94110

(415) 648-1045

Fax: (415) 648-1046

www.eltocolote.org

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Juan Gonzáles

Managing Editor

R.M. Arrieta

Photo Editor

Michelle Gutierrez

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Spanish Copy Editors

Anuar Murrar-Garay

Alfonso Texidor

Calendario Editor

Alfonso Texidor

Writers

Juan Carlos; S. Giancarlo Campagna; Jessica Chandler; Brooke Dunn; Kaira Espinoza; Alison Fish; Melanie Gonzalez; Jennifer Lopez; Andreas Cristina Mercado; Chriselda Pacheco; Tupac Mauricio Saavedra; Willtato

Translators

Gloria Alonso; Kaira Espinoza, Gabriela Farias; Michelle Gutierrez, Thomas Mayock y José Lisi; Anuar Murrar-Garay; Perla Ramos; Carmen Ruiz; Alfonso Texidor; Carlos E. Torres

Photographers

Juan Carlos; De'ora Fossas; Alison Fish; Michelle Gutierrez; Will Lester (courtesy Inland Valley Daily Bulletin); Andreas Cristina Mercado; Omar Vega; Rio Yañez

Illustrators

Ali Sid, Fernando Marti, Rigo Galvez

Advertising Manager

Michelle Martinez

Distribution

Juan Ordoñez

Week of action against anti-immigrant legislation

By: Kaira Espinoza

El Tecolote writer

The immigrant community and their allies are once again being pushed to organize a series of actions because of legislation targeting immigrants. In 1994, it was Prop. 187, manipulatively named "Save Our State." This time around it is called the Sensenbrenner Bill, HR 4437 and is not just a statewide bill, but a federal bill with nationwide implications.

Across the nation, people are outraged over the attempt to criminalize people who have done nothing wrong. In Chicago, 100,000 people showed their disagreement on March 10th. Quoting The Chicago Sun Times: "...That meant the entire 2.5-mile path was lined with protesters. 'It's unbelievable,' the officer said. The rally was the biggest

in recent memory, surpassing anti-Iraq-war rallies in 2003... and a 2002 protest at a trade meeting of U.S. and European chief executive officers and government officials."

It is not a coincidence that the top three rally turnouts have been against war, unfair trade policies and immigrant scapegoating legislation, since the issues are interdependent.

Unfair trade policies, such as CAFTA, cause massive unemployment, forcing workers in Latin America to resort to immigrating north. Those who stay are forced to survive on below-minimum wages that "free trade" policies allow corporations to pay their workers.

The wars in Central America during the 1980s were the result of people resisting an economic system being forced on them. That system would generate huge profits for foreign corporations at the expense of Central

American workers and natural resources.

And now that more people are voicing their opposition to the war in Iraq and to the injustice of free trade, the powers that be feel threatened and resort to their divide and conquer strategies.

But people are mobilizing their local communities to pressure lawmakers representing their districts. March 21-27 has been designated as a national week of actions for justice and solidarity against the federal anti-immigrant proposals by Senator Specter and Representative Sensenbrenner.

In addition to a weeklong hunger strike in San Francisco in front of the Federal building, the Bay Area Rights Coalition is spearheading candlelight vigils every night at 6pm in front of the Federal building, a noontime press conference on

www.eltocolote.org

RONALD CHAN PARTE II

La Ciudad envía caso a homicidios

El pasado octubre, Ronald Chan, inmigrante maya de una provincia de Yucatán, México, fué encontrado muerto con una herida en la cabeza. Su cuerpo yacía en un tragaluz cerrado a espaldas de un edificio de apartamentos en el Tenderloin. Testigos contactados por la familia dicen que vieron a Ronald la noche anterior, pero la Examinadora Médica Ellen Moffatt dijo que no había razón para sospechar de homicidio, dijeron los amigos de Ronald. Ellos llamaron a la ciudad para exigir acción. Seis meses después, el caso, asignado a Inspector del Departamento de Policía de San Francisco, Antonio Casillas, continúa abierto.



Ronald Chan.
Photo courtesy Leydi Chan Zapata.

Por Alison Fish

Escritora de El Tecolote

El Inspector de Homicidios Thomas Walsh, compañero de Casilla, dijo que presión de la Alcaldía Municipal convenció a la Examinadora Médica, quien trabaja en la Sala de Justicia, a enviar el caso de Ronald a la oficina de Homicidios de la policía, que también se encuentra

en el 850 de la calle Bryant.

Walsh, oficial del Departamento de Policía de San Francisco desde hace 28 años, e Inspector de homicidios por 8 años, ha notado un incremento en el número de casos que se envían a Homicidios por presión política. "Acabamos de recibir otro caso esta semana — en ocho años

nunca había visto que pasara esto," dijo.

Y si la política del Examinador Médico va a ser enviar los casos a Homicidios debido a la presión política, Walsh prefiere que lo llamen "la noche que el cuerpo está en el suelo, porque las primeras 48 horas" son cruciales para encontrar testigos y evidencia.

Pero en muchos casos, los que ostentan el poder no llaman a los oficiales de Homicidios a la escena del crimen. Uno de los diez investigadores de los médicos forenses de la ciudad fué llamado, y está a cargo de determinar si hubo mano sucia.

El 2002, el San Francisco Chronicle publicó una serie de artículos criticando a la oficina de Homicidios del Departamento de Policía, los cuales citaban estadísticas que ponían a San Francisco en el penúltimo lugar en resolver casos; sólo Detroit tenía un porcentaje más bajo.

Walsh también habló de sus frustraciones laborales, las cuales explican los homicidios sin resolver: falta de equipo computarizado para comunicarse con otros policías vía correo electrónico, y testigos que no se presentan a declarar.

Testigos trataron de declarar

En el caso de Ronald, dos testigos contactaron a Leydi, pero no a la policía. Días después de la muerte

de Ronald, surgió un testigo que había visto a un hombre latino siendo golpeado a las 2:30 de la mañana en la esquina de Larkin y Eddy. La muerte de Ronald aún no había sido asignada a Homicidios, así que dos oficiales de la estación de Tenderloin respon-

En muchos casos, los que ostentan el poder no llaman a los oficiales de Homicidios a la escena del crimen. Uno de los diez investigadores de los médicos forenses de la ciudad fué llamado, y está a cargo de determinar si hubo mano sucia.

dieron al llamado de Leydi y vinieron a su apartamento para escuchar la historia del testigo. Los oficiales advirtieron a manera de broma que los casos reales no se resolvían en un día como lo pintan los programas de televisión.

"La policía no lo creyó," dijo Leydi de la historia del testigo. "Yo tampoco lo creí porque éste muchacho vió (a Ronald) en

Larkin y Eddy y el otro muchacho dijo Eddy y Leavenworth." Sin embargo, la policía le pidió al testigo su nombre, número de teléfono y fecha de nacimiento, la cual él no les quiso dar, así que los oficiales se fueron sin escribir la declaración del testigo.

Un segundo testigo iba de camino al trabajo temprano el jueves por la mañana cuando vió a Ronald con una mujer en Eddy y Leavenworth, dijo Leydi. Leydi le dió al segundo testigo el número de teléfono del Inspector Casillas. Casillas le dijo que el trataría de llamarlo pero el número estaba desconectado. Leydi dijo que ella trataría de encontrar al hombre. Ella dijo que sus llamadas a Casillas no han sido regresadas últimamente.

En dos visitas separadas a la oficina de Homicidios, El Tecolote encontró que Casillas estaba fuera por la semana. También, seis meses después de la muerte de Ronald, su caso aún no ha sido incluido en la lista de la oficina, la cual sigue el progreso que se hace a los casos abiertos.

Leydi quiere saber que pasó con su hermano, pero su esposo suena menos esperanzado. "Yo quiero saber que pasó," dice Elvis Zapata de su cuñado, pero él agregó, "Aquí no podemos forzar a la ley, porque éste no es nuestro país." ♦

RONALD CHAN PART II

City Hall forwards case to homicide

Last October, Ronald Chan, a Mayan immigrant from Mexico's Yucatan province, was found dead with a head wound. His body lay in a locked, walled-off light well behind a Tenderloin apartment building. Witnesses approached the family, saying they'd seen Ronald the night before, but Medical Examiner Ellen Moffatt said she had no reason to suspect homicide, Ronald's friends said. Ronald's friends called around the city to demand action. Six months later, the case, assigned to SFPD Homicide Inspector Antonio Casillas, remains open.

By Alison Fish

El Tecolote writer

Homicide Inspector Thomas Walsh, Casillas' partner, said pressure from across town at City Hall persuaded the Medical Examiner, who works out of the Hall of Justice, to forward Ronald's case to the SFPD homicide office, also located at 850 Bryant.

Walsh, an officer with the San Francisco Police Department for 28 years, and a homicide inspector for eight, has noticed a recent upswing in cases forwarded to homicide due to political pressure. "We just got another case this week — in eight years I've never seen this happen," he said.

And if it's going to be the policy of the Medical Examiner's office to forward cases

to homicide inspectors because of political pressure, Walsh prefers to be called "the night the body is on the ground, because the first 48 hours" are crucial for finding witnesses and evidence.

But in many cases, the powers that be do not call homicide officers to the scene of a death. One of the city's ten Medical Examiner's Investigators is called, and is in charge of determining if foul play was involved.

In 2002, The San Francisco Chronicle published a series of articles critical of the SFPD homicide office, which cited statistics cited ranking San Francisco's percentage of solved homicide cases second-to-last; only Detroit solved a lower percentage of cases.

Walsh also offered his work-related frustrations, which could explain unsolved homicides: lack of computer equipment to communicate with other police via email, and witnesses who fail to come forward with information.

Witnesses tried to come forward

In Ronald's case, two witnesses contacted his sister, Leydi, but not police. Days after Ronald's death, a witness came forward who had seen a small Latino man being beat up at 2:30 am on the corner of Larkin and Eddy. Ronald's death was not yet

assigned to homicide, so two officers from the Tenderloin station responded to Leydi's call and came to her apartment to hear the witness' story. The officers warned in a joking manner that real cases are not solved in one day suggested by such television shows as "CSI: Crime Scene Investigation."

"Police didn't really believe it," Leydi said of the witness' story. Leydi conceded the first witness, who she knows to be a coyote, was shaky. "I didn't believe it too because this guy, he saw (Ronald) at Larkin and Eddy and the other guy said Eddy and Leavenworth." Nevertheless, the police asked the witness for his name, phone number and birth date, which he wouldn't give, so the officers left without writing down the witness' statement.

A second witness was on his way to work early that Thursday morning when

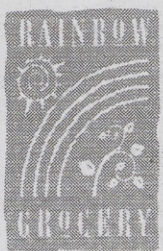
he saw Ronald with a woman at Eddy and Leavenworth, Leydi said. Leydi gave the second witness' phone number to Inspector Casillas. Casillas told her he'd tried calling but the phone was disconnected. Leydi later called and the man answered. Lately, however, Leydi's calls to Casillas have not been returned.

In two separate visits to the homicide office, El Tecolote was told Casillas was out for the week. Also, six months after Ronald's death, his case was still not listed in the homicide office log, which tracks the progress being made in open cases.

Leydi wants to know what happened to her brother, but her husband sounds less hopeful. "I want to know what happened," Elvis Zapata said of his brother-in-law, but he added, "We cannot push the law here, because this is not our country." ♦

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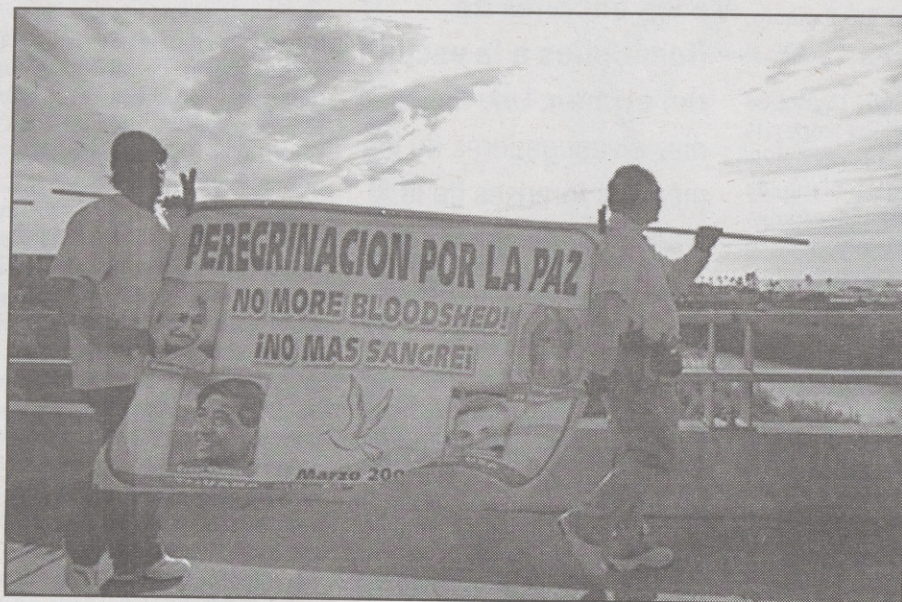
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Camina por la Paz

Text and photos by Juan Carlos



Fernando Suárez del Solar received the news of his son's death three years ago. His son, Jesús A. Suárez del Solar was the first Latino and the third soldier killed in the Iraq war. After the father realized that the army had lied about the cause of his son's death, among other things, he decided to take action.

Since then, he has become determined to educate Latino and other minority communities about the lies that the army uses to recruit young people and to convince them to enlist.

He also says openly that the Iraq war was founded on lies and ultimately, led to the death of his son. Now, on the third anniversary of his son's death,

Fernando Suarez del Solar is walking for peace from Tijuana, Mexico to San Francisco.

He wants people to reflect. It takes consciousness to create a movement against the war and bring peace to Iraq, the world, to our communities and to our hearts. Your opposition is against the war – not against the U.S. Army. ♦

For more information go to www.guerreroazteca.org. Donations can also be mailed to us. Please make your check payable to: ASD/Guerrero Azteca Project. Mailing address: Guerrero Azteca [Peace] Project, PO Box 300221, Escondido, CA 92030-0221

Walk for Peace



Fernando Suárez del Solar recibió las noticias de la muerte de su hijo hace tres años. Su hijo Jesús A. Suárez del Solar fue el primer Latino y tercer soldado caído en la guerra de Iraq. Después que el Sr. Fernando se da cuenta que le habían mentido sobre la causa de su muerte entre otras cosas, decidió tomar acción. Desde entonces se ha dedicado a educar a la comunidad latina y otras minorías sobre las mentiras que usan los que reclutan a los jóvenes para convencerlos a que se enlisten en el ejército estadounidense.

También, se abre abiertamente a la Guerra de Iraq ya que está basada en mentiras, las cuales causaron la muerte de su hijo. Hoy en el tercer aniversario

de la muerte de Jesus, el Sr. Fernando Suarez del Solar hace una caminata por la paz desde Tijuana, México hasta San Francisco, EE.UU.

Desea que la gente reflexione y tome conciencia para crear un movimiento contra la Guerra y traer paz a Iraq, el mundo, nuestras comunidades, y nuestros corazones. Su oposición es en contra de la Guerra, no contra del ejército estadounidense. ♦

Más información: www.guerreroazteca.org. Puede mandar donaciones. Escriba su cheque en nombre de ASD/Guerrero Azteca Project. El domicilio: Guerrero Azteca [Peace] Project, PO Box 300221, Escondido, CA 92030-0221



Anti-war march

Más de 25,000 personas protestaron en San Francisco durante el tercer aniversario de la invasión estadounidense a Iraq, el sábado, 18 de Marzo, 2006. Over 25,000 people participated in the San Francisco protest that marked the third anniversary of the U.S. invasion of Iraq Saturday, March 18, 2006.

Mujeres protestan contra la guerra frente la alcaldía municipal, S.F. Women protest the war in front of City Hall, S.F.

Photos Omar Vega

Aterrizaje difícil para propuesta de helipuerto

Por Brooke Dunn

Escritora de El Tecolote

Hay en proceso planes para un helipuerto en el techo del Hospital General de San Francisco (SFGH), pero no será implementado sin una buena pelea por unos vecinos preocupados.

En una manifestación comunitaria el doce de marzo en el teatro Brava de la calle 24, un panel de oradores se juntaron con la comunidad a discutir las implicaciones de la propuesta pista de aterrizaje del helipuerto planeado para el distrito diez.

Actualmente se está elaborando un Reporte de Impacto Ambiental (EIR) para determinar si los planes para la pista del helipuerto son factibles.

La representante del distrito, Sophie Maxwell preguntó sobre el propuesto plan, "¿Por qué no? Por mucho tiempo hemos sido el lugar número uno de traumas (medicas)."

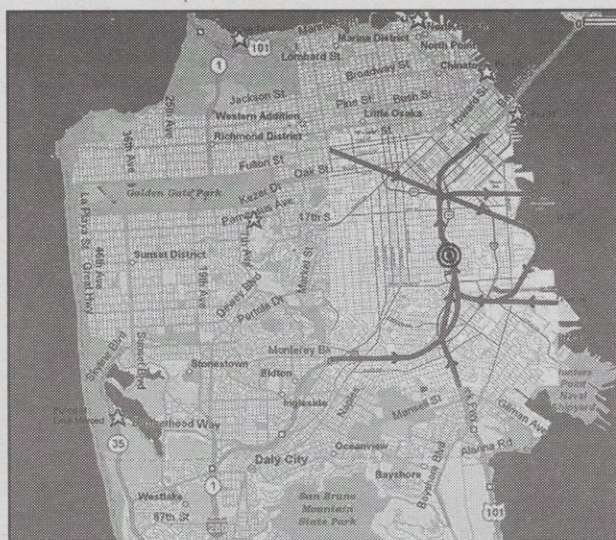
La idea de un helipuerto en el SFGH tomó forma en 1999 cuando el gobierno enmendó el Título 22 del Código de Regulaciones de California que requería que cada condado en el estado revisara su plan de cuidados de trauma.

El hospital SFGH atiende a más de un millón de per-

"Históricamente, el distrito de la Misión ha sido sitio de descarga de desechos indeseables de otras partes de la ciudad. Es sólo una cosa más que tenemos que pelear"

—Miguel Bustos, residente de la Misión

sonas y es el único Centro de Trauma de nivel 1 en San Francisco, lo cual significa que a todas horas del día el



La propuesta ruta de vuelo de helicóptero. The proposed helicopters flight path. Photo courtesy www.stophelipad.org

hospital cuenta con un equipo especializado de empleados preparados para tratar pacientes heridos y/o críticamente delicados.

De acuerdo a Christine Wachsmuth, gerente del Proyecto Helipuerto, es imperativo el transporte aéreo de pacientes de trauma. San Francisco no sólo está rodeado de mar a los tres lados, sino que la ciudad también es propensa a temblores y debe estar preparada lo más posible para desastres. Wachsmuth dice que también se debe considerar el estar preparados para desastres creados por el hombre como bombas e incendios.

Otra preocupación son los niños heridos. En este momento, los niños son transportados al Centro de Trauma

de Niños de Oakland por medio de ambulancias terrestres. Con un recurso aéreo, Wachsmuth dice que el transporte de los pacientes sería más eficiente y rápido que con ambulancias, especialmente con la frecuencia de tráfico en el Puente de la Bahía.

Los oponentes a la pista del helipuerto no están tan seguros. Mientras que los que abogan por el Proyecto Médico del Helipuerto en el SFGH aseguran que el tiempo es imperativo cuando se trata de pacientes de trauma, los opositores dicen que las ambulancias terrestres son igualmente efectivas y cuestan diez veces menos.

Miguel Bustos, quien nació y creció en el distrito de la Misión, tomó posición en contra del plan propuesto. "Históricamente, el distrito de la Misión ha sido sitio de descarga de desechos indeseables de otras partes de la ciudad. Esto es sólo una cosa más que tenemos que pelear."

Los opositores del plan cuestionan el impacto sobre el acceso a los servicios de salud.

"En mi opinión, el Hospital General de San Francisco ha perdido su misión de servir a los residentes de San Francisco," dijo el orador Rochelle Kimball. Agregó que un estudio de UCSF muestra que el Hospital General de San Francisco rechaza en promedio entre el 18 y 35 por ciento de las ambulancias con pacientes sin trauma.

También fue presentada en la junta la seguridad de helicópteros. La neblina, dicen los críticos, pone en peligro la vida de los pilotos haciendo el viaje más difícil y de los residentes que habitan la zona bajo el helicóptero. La probabilidad de un accidente de helicóptero es una consideración seria. Los opositores también toman en cuenta las metas del hospital de hospedar al menos tres aterrizajes y despegues al día, con un tiempo de entre diez y veinte minutos cada uno. La oradora Rebecca Sawyer dijo que "el exceso de uso de los helicópteros se incrementa en un

Vea HELIPUERTO, página 12

Rough landing for proposed Helipad

By Brooke Dunn

El Tecolote writer

Plans for a helipad on the roof of San Francisco General Hospital (SFGH) are underway, but will not be implemented without a good fight from some concerned neighbors.

At a community rally on March 12 in the BRAVA Theater on 24th Street, a panel of speakers gathered with the community to discuss the implications of the proposed helicopter-landing pad planned for District 10.

"Historically, the Mission District has been the dumping ground for things that they don't want in any other part of the city. This is just one more thing we have to fight."

—Miguel Bustos,
Mission District resident

Currently, an Environmental Impact Report (EIR) is being conducted to determine if plans for the helipad are even feasible.

The district's representative, SF Super-

visor Sophie Maxwell asks of the proposed plan, "Why now? We've been a #1 trauma center for a long time."

The idea for a helipad at SFGH took shape in 1999 when the government amended Title 22 of California Code of Regulations that required every county in the state to review their trauma care plan.

SFGH serves over one million people and is the only Level I Trauma Center in San Francisco, which means that a specialized staff is on hospital grounds and is equipped to see critically ill and critically injured patients at all hours of the day.

According to Christine Wachsmuth, the Helipad Project Manager, air transport for trauma patients is imperative. Not only is San Francisco surrounded on three sides by water, the city is also prone to earthquakes and should be as prepared as possible for disaster, Wachsmuth says, and preparing for man-made disaster such as bombs and fires should also be considered.

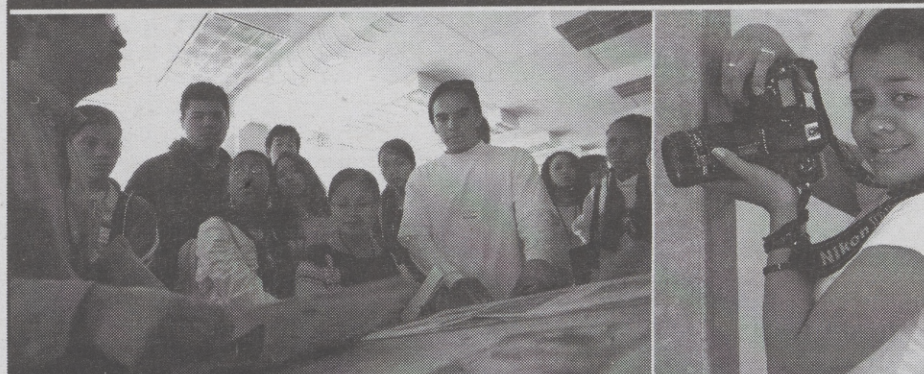
Critically injured children are a concern as well. Right now, children are transported to Oakland Children's Trauma Center by ground ambulance. With an air resource, Wachsmuth says that transporting patients would be faster and more efficient than ambulances, especially with frequent Bay Bridge traffic.

Opponents of the helipad aren't so sure. While SFGH's Medical Helipad Project

See HELIPAD, page 12

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Trabajadoras del hogar en California inician proyecto de ley para luchar por sus derechos

Por Andrea Cristina Mercado

Contribuidora de El Tecolote

Mientras que cuidadores de niños, limpiadores de casas, y cuidadores personales atienden familias y domicilios en California, el estado prácticamente los ignora. Los trabajadores del hogar son especialmente vulnerables al abuso de parte de empleadores porque trabajan en sitios aislados, y porque son específicamente excluidos de muchas protecciones laborales. Los trabajadores no tienen protección de tiempo extraordinario, o cobertura del California Occupational Safety and Health Agency, y leyes antidiscriminación no son pertinentes para negocios con menos de cinco empleados.

En el Área de la Bahía una nueva investigación sobre esta industria demuestra que la mayoría de trabajadores del hogar son mujeres Latinas inmigrantes, con un promedio de ellas sosteniendo dos adultos y dos niños aunque más de un 80 por ciento de ellas no ganan lo suficiente para mantener una familia de cuatro.

Un trabajador de cada tres reporta haber trabajado más de lo acordado en los últimos dos meses. María de Jesús, una trabajadora del hogar y madre soltera con tres hijas dice, "A veces me dicen que tengo que trabajar una hora adicional pero no me la pagan. Otras veces me dicen que me han empleado por una cosa pero al llegar quieren que haga otros trabajos también."

Para cambiar estas condiciones de empleo, los trabajadores del hogar en California se están organizando. La Domestic Worker Coalition in the Bay Area (coalición de trabajadores del hogar) organizó un evento afuera del Edificio de Mujeres en San Francisco para promover el proyecto de ley de Trabajadores del Hogar AB2536.

Este proyecto de ley, desarrollado por organizaciones de trabajadores del hogar del norte y sur de California y por la miembro de la asamblea Cindy Montañez, incluye estos trabajadores en las protecciones para sobre tiempo y multa empleadores abusivos.

"El trabajo del hogar se ha subestimado y explotado por siglos simplemente porque mujeres y personas de color lo hacen. Ya es hora de ponerle fin a este legado de racismo y sexismo," dijo Guillermina Castellanos, una representante de la coalición.

Oradoras de Mujeres Unidas y Activas, el Women's Collective del Day Labor Program, La Raza Centro Legal, y People Organized to Win Employment Rights explicaron la historia de trabajadores del hogar en los EE.UU. y apoyaron los éxitos de Domestic Workers alrededor del mundo.

Perú y Bolivia han aprobado leyes para acortar los abusos en la industria. De hecho, Casimira Rodríguez, presidente del National Federation of Household Workers (federación nacional de trabajadores del hogar), recientemente fue nombrada Ministerial de Justicia de Bolivia. La República Bolivariana de Venezuela es el primer

"El trabajo del hogar se ha subestimado y explotado por siglos simplemente porque mujeres y personas de color lo hacen. Ya es hora de ponerle fin a este legado de racismo y sexismo".

—Guillermina Castellanos

país en reconocer en su constitución, el valor económico del trabajo del hogar y que concede el derecho al seguro social a mujeres que laboran en sus casas.

El 30 de marzo del 2006, el Día del trabajador del hogar, trabajadores del hogar por todo el país viajarán a Sacramento para instar legisladores. ♦

Para ayudar o información: www.mujeresunidas.net
Correo electrónico: MUA@mujeresunidas.net



Trabajadoras afuera del Edificio de Mujeres en San Francisco, donde promovieron la ley Household Worker Bill AB2536. Workers stand outside the Women's Building in SF where they promoted Household Worker Bill AB2536. Photo Andrea Cristina Mercado

California household workers launch workers rights bill

By Andrea Cristina Mercado

El Tecolote contributor

While childcare providers, housecleaners and caregivers take care of California's families and homes, the state has virtually ignored these workers. Household workers are particularly vulnerable to employer abuse because they work in isolated workplaces, but they are specifically excluded from many labor protections. These workers do not have standard overtime protections, are not covered by the California Occupational Safety and Health Agency, and laws against discrimination do not apply to employers with less than five employees.

A new study on this industry in the Bay Area shows that most household workers are Latina immigrant women and are supporting on average, two adults and two children, however more than 80 percent are not making enough to support a family of four.

One in three workers reported that in the last two months they worked more hours than agreed. Says Maria de Jesus, a household worker and single mother with three daughters, "Sometimes I am told that I must work an extra hour but I am not paid for it. Other times I am told that I'm being hired for one thing but when I arrive they want me to do other tasks as well."

Household workers in California are organizing to change these working conditions. On International Women's Day, March 8, the Domestic Worker Coalition in the Bay Area organized an event outside the Women's Building in San Francisco to promote the Household Worker Bill AB2536.

This bill, developed by household worker organizations in Northern and Southern California and Assemblymember Cindy Montañez, would include these workers in overtime protections and fine abusive employers.

"Household work has been undervalued and exploited for centuries just because it is done by women and people of color. It's time to end this legacy of racism and sexism," said Guillermina Castellanos, a representative of the coalition.

Speakers from Mujeres Unidas y Activas, the Women's Collective at the Day Labor Program, La Raza Centro Legal, and People Organized to Win Employment Rights traced the history of domestic workers in the U.S. and also championed the successes of organized Domestic Workers around the world.

Both Peru and Bolivia have passed laws to curtail the abuses in the industry. In fact, Casimira Rodríguez, chief executive of the National Federation of Household Workers, was recently appointed the Minister of Justice of Bolivia. The Bolivarian Republic of Venezuela is the first country to recognize the economic value of domestic work in its constitution and entitles women who work in their homes to social security.

Household workers from across the state plan to travel to Sacramento to lobby legislators on Domestic Worker Day, March 30, 2006. ♦

For help and information, go to www.mujeresunidas.net, or email MUA@mujeresunidas.net, or visit Mujeres Unidas y Activas: 3543 18th Street (at Valencia), SF CA 94110. Tel. (415) 621-8140. In Oakland: 2647 International Blvd., #108, CA 94601. Tel. (510) 261-3398

Grupo Raiz, Seeger concert

—P.D.



PETE SEEGER

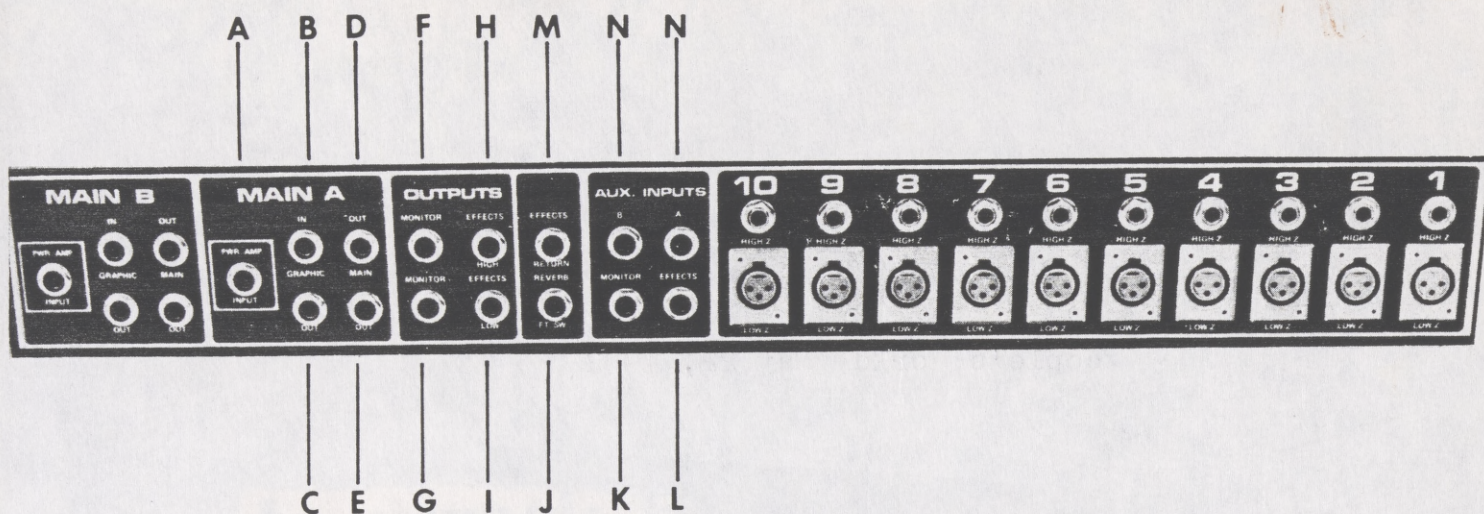
BERKELEY

PETE SEEGER will be joined by Grupo Raiz in concert Saturday, May 29, to celebrate La Pena's seventh year in the community. Seeger, political balladeer and humorist, is well known and loved all over the world for his many years of singing and solidarity work.

Of the more than 80 LPs he has recorded, his most recent releases include *Circles & Seasons* (1979, Warner Bros.); *Pete Seeger: Sing a Long* (1980, Folkways); and the 25th anniversary of the *Weavers* released in 1981 on Loom Records.

Grupo Raiz, La Pena's own folkloric group play and sing *nueva canción* from the roots of Chile. Grupo Raiz came together in 1980, forming a versatile six-member performing group with a broad instrumental and vocal repertoire.

Pete Seeger and Grupo Raiz play in concert at the Berkeley Community Theater May 29, at 8 p.m. Tickets are \$7 in advance; \$9 at the door; \$5 disabled, 12 and under, seniors. Available at BASS outlets (service charge added).



The **MAIN OUT (D) (E)** jacks are designed to allow the addition of power amplifiers as required by the user. The nominal output impedance is 600 Ohms with a typical level of 1.0 Volt r.m.s.

The two **MONITOR OUTPUT (F) (G)** jacks are unbalanced with a nominal output impedance of 600 Ohms and are capable of approximately 2.0 Volts r.m.s. output. These jacks are connected in parallel.

The **EFFECTS HIGH OUTPUT (H)** is capable of 2.0 Volts r.m.s. into 10.0 k Ohms and can be used to drive an additional power amplifier and speaker system from the effects buss to obtain an additional monitor send.

The **EFFECTS LOW OUTPUT (I)** is a lower level signal than the effects high and is intended to drive the input of an effects device such as an echo unit, phasor, etc. It is capable of 0.4 Volts r.m.s. into 10.0 k Ohms.

The **REVERB FOOTSWITCH JACK (J)** is used with an accessory footswitch to enable the operator to defeat the reverb function of the mixer from a remote position.

The **MONITOR AUXILIARY INPUT (K)** is an input to the monitor mixing busses to be used when patching another mixer to the PA 1000S. These inputs can be used whenever an additional input is required to the monitor buss.

The **MAIN AUXILIARY INPUTS A and B (N)** are inputs to the main A and B mixing busses of the PA 1000S. These inputs are used when patching another mixer to the PA 1000S or any time a signal source is to be placed on the monitor mixing buss.

The **EFFECTS AUXILIARY INPUT (L)** is the input to the effects mixing buss of the PA 1000S. This input mixes a signal with the effects buss at the same point as the individual channels and is to be used when patching two mixers together or anytime access is needed to the effects mixing buss.

The **EFFECTS RETURN JACK (M)** is where the signal returning from an effects device patches into the PA 1000S.

The **POWER SWITCH** is the type that enables the operator to easily reverse the polarity of the line or mains cable. This is provided to minimize buzz by proper polarization of the AC power supply (mains) connection.

SPECIAL NOTE. . Some export versions of the PA 1000S do not have the two-way switch and the preceding information should be disregarded for these models.

A **HEAVY-DUTY POWER (MAINS) CABLE** is provided for durability under road conditions. This is a three wire approved cord, and it is NOT advisable to remove the ground pin under ANY circumstances. If you should find it necessary to operate the system where the proper three wire receptacles are not available, you should use a three-to-two wire adaptor.



UNITA

Guest Artist
Rudi Mwongozi
on Piano

**FRIDAY,
JUNE 1**

9:00 \$5

LA PEÑA

3105 SHATTUCK 50



UNITED FRONT

Guest Artist
Rudi Mwongozi
on Piano

**FRIDAY,
JUNE 1**

9:00 \$5

LA PEÑA

3105 SHATTUCK

La Peña Cultural Center 1975-1985
10th Anniversary Commemorative Calendar

La Peña



Celebrating 10 Years of Culture & Resistance
Celebrando 10 Años de Cultura & Resistencia

La Peña Cultural Center

10th Anniversary Commemorative Calendar



Ten Years of Culture & Resistance

Diez Años de Cultura y Resistencia

*My song is a chain
without beginning or end
and in every link you'll find
the song of all the other people* Victor Jara
Free Song

*Mi canto es una cadena
sin comienzo ni final
y en cada eslabon se encuentra
el canto de los demás* Victor Jara
Canto Libre

Ten years. Ten years celebrating peoples' victories in Nicaragua and Grenada, Angola and Mozambique, Cuba and Vietnam. Ten years supporting peoples' struggles in Chile and El Salvador, South Africa and Lebanon, Palestine and the Philippines. And ten years celebrating the spirit and joy of peoples' culture, the expression of the love and determination we all share in our quest for a more just world. La lucha continua — the struggle goes on. In this special 10th Anniversary issue of La Peña's calendar, we look back upon the movement for justice and equality at home and peace and non-intervention abroad, and we look forward to renewing our commitment to the ongoing struggles that lie ahead of us.

We call upon the progressive community of the Bay Area to join together with us at this symbolic event in time — La Peña Cultural Center's 10th Anniversary — not just to celebrate a decade of cultural and political expression, but to rededicate ourselves to the task that looms before us: combating racism and apartheid, obscene arms build-ups, all forms of imperialism, and the deprivations of human rights and dignity. "Those who fight to make the people free, who suffer in poverty and misery to defend a great truth, are heroes," said the Cuban hero, José Martí. "Mankind must last, and if we are determined, conscious and brave, it will last," Fidel Castro added recently.

The key to inevitable victory is **unity**. The mural that has graced La Peña's front wall for a decade now is entitled "Song of Unity," and it symbolizes, in the hands of Victor Jara, all that La Peña has tried to achieve.

The history of La Peña is the story of the hard work and dedication of those who founded it, the staff and volunteers who have kept it running, and the community that has supported it.

This is indeed the time to gather around our own community center and celebrate ten years of being a vital link to the progressive cultures of the world.

Diez años. Diez años celebrando las victorias de los pueblos de Nicaragua y Grenada, Angola, Mozambique, Cuba y Vietnam. Diez años apoyando las luchas del pueblo de Chile y El Salvador, Sud Africa y el Líbano, Palestina y las Filipinas. Diez años celebrando la solidaridad y la alegría que nos brinda la cultura del pueblo, el amor y la determinación compartida por todos en nuestra búsqueda de un mundo más justo. La lucha continúa. En esta edición conmemorativa de nuestro décimo aniversario, reflexionamos sobre el movimiento por la justicia e igualdad en nuestro país y el movimiento por la paz y la no-intervención en el mundo entero. Al mismo tiempo, expresamos nuestro renovado compromiso con las luchas de hoy y mañana.

En este momento especial — el décimo aniversario de La Peña — le pedimos a la comunidad progresista de los Estados Unidos unirse con nosotros no solamente para celebrar una década de trabajo cultural y político, sino también para renovar nuestro compromiso con las tareas que nos esperan: combatir el racismo y el apartheid, el armamento nuclear, el imperialismo en todas sus siniestras formas, y el despojo de los derechos humanos y de la dignidad. Como dijo Fidel, "La humanidad debe perdurar, y si nos lo proponemos y somos conscientes, y somos valientes, perdurará."

La clave para lograr la victoria es la unidad. El mural que ha adornado el frontis de nuestro edificio durante los últimos diez años se titula "Canción de Unidad" y es símbolo, como son las manos de Victor Jara, del trabajo que La Peña ha asumido. La historia de La Peña es la historia del duro trabajo y compromiso de sus fundadores, del personal y los voluntarios que la han mantenido en pie y, sin duda, la comunidad que le ha brindado su apoyo durante los últimos diez años.

Este es el momento de reunirnos alrededor de nuestro centro de la comunidad en una gran celebración.

¡Que Viva La Peña!

¡Que Viva La Peña!



La Peña Cultural Center, 1975-1985

The history of La Peña can best be told through the voices of its founders and long-time workers. The following conversations were recorded in April, 1985, and give a glimpse into the making of La Peña Cultural Center.

Hugo: The history of La Peña Cultural Center began several years before the building actually opened. There was a handful of people, Chileans, North Americans and other Latin Americans who were interested in educating people about the process which was taking place in Chile under the Allende government and about U.S. attempts to destroy the Allende government. NICH (Non-Intervention in Chile), a national organization formed in Spring 1972, started to organize different programs and workshops with theater and music.

Eric: The idea to start La Peña came from one of the first activities organized by the local NICH, the "New Chile Festival" which was held in San Francisco in the spring of 1973. About 1,000 people came to that event, and many of the people who later became active in starting La Peña met each other through this event.

After the coup happened in Chile in September 1973 there was a lot of outrage. When the news came out about U.S. involvement in the coup, many people were incredibly angry. There were demonstrations and political-cultural events, which were very successful as fundraisers and in raising consciousness about Chile and Latin America. The idea of having our own center came from these experiences because we felt it would tie together the different things we wanted to do — educating people about Chile and Latin America, raising money to support popular struggles and providing a permanent gathering place. Many of us had also been in Chile during the Allende years and had been to the "Peña de los Parras" and other *peñas* that had sprung up in Chile and Argentina. We were very inspired by singers like Violeta Parra and Victor Jara who were part of the New Song Movement, a powerful cultural movement directly involved in the popular struggles erupting throughout Latin America.

Hugo: The Starry Plough was also very important to us at that time. We held



La Peña Cultural Center, 1975

"We wanted our own center to educate people about Latin America, support popular struggles and provide a permanent gathering place . . ."

many benefits there because it was one of the few places which was available for that type of event.

Eric: We incorporated on Sept. 11, 1974 on the first anniversary of the coup in Chile and began to look for a place. It was really difficult to find a place to rent. We finally found a place that we liked on the corner of Berkeley Way. The original idea was for a small coffeehouse that could be used for cultural programs as well. We never imagined a full-blown restaurant and cultural center. We actually put a deposit down for the Berkeley Way place and went before the city for a use permit. But the use permit only allowed us to operate until 10 p.m. during the week and 11 p.m. on weekends. So it was no good. We ended up losing some money and decided we had to look for another place. We were getting pretty desperate.

Hugo: Then one night when we had a benefit at the Starry Plough, I parked my car in front of what is now La Peña and I noticed a For Rent sign on the door. So I

contacted Eric and the other members of the collective and we decided to go see it.

Eric: There it was — this huge monstrosity! The first time we went into the building we couldn't believe it. It looked as though the neutron bomb had hit. It was completely set up with nice red tablecloths, folded cloth napkins, silverware and the bar stocked with stemware, but there were no people. At one time it was a very popular, successful French restaurant, Le Petit Village. It had a seating capacity of 200-300 people and had a huge round stone fireplace in the middle of what is now the cultural room.

Hugo: At first we thought it was too much for us and we thought we wouldn't be able to pull it off. But we began to think more positively because of all the contacts we had made and because there was a lot of effervescence around the political situation in Chile after the coup. So we decided to talk with the owner. He was very particular, but we finally convinced him after several people signed affidavits to guarantee the rent.

A Decade of Culture, Commitment and Community

So we rented the building in April 1975 and for three months we worked to get ready to open.

Eric: We rented the space which is now the restaurant and cultural room, including everything in it for \$720 a month. At that time there were two of us working full-time, making \$1.75 an hour, and the rest were volunteers. The kitchen was in incredibly bad shape and needed a lot of work.

Hugo: The worst job was cleaning out the walk-in refrigerator. The electricity had been turned off for three months with food inside, and it was really awful. It was a lot of work, painting and cleaning.

Eric: Opening night — June 6, 1975 — was incredible. We really weren't fully prepared. We didn't even have refrigerators and served drinks in bus trays with ice in them. We had two openings. The first night was a fancy one and we charged \$7.50, a lot of money at that time. The next day was the "popular" opening. It was really spectacular. People were lined up out the door.

"People came because it was a political place."

From the beginning La Peña was very well received and a lot of people came to eat. People came because it was a political place. When we opened, Vietnam and the coup in Chile were still very fresh on people's minds. The music we played was always "Nuevo Cancion" and even the menu had allusions to our politics. Even though the restaurant was popular, money was never abundant, because prices were low and we tried to make regular contributions to political struggles.

I remember when we had our first liability insurance inspection. We were a little nervous because we were such an unorthodox restaurant. The inspector came unannounced and I noticed he had his arm in a cast so I figured he was probably accident prone. As he came in, he tripped over a division in the concrete floor. I offered him a seat and asked him if he would like a cup of coffee. He sat down, and the chair broke and he crashed to the floor. As I rushed over to

help him up, he stood up and gasped, "I could sue you for that!"

One of the things that was really important about La Peña was its role in bringing new people into the movement around Chile and Latin America. In those days, everyone who worked in the restaurant, with the exception of the people in the kitchen, were volunteers. Word spread pretty quickly that we needed people and in a relatively short period we were able to recruit 50-60 people to work as volunteers. That is how we were able to keep the work going. It was an interesting place to work — it gave people a place to relate to people from different cultures; it was sociable and people had fun while they worked.

One of the most important things about La Peña is the high level of unity that has always existed. From the very beginning, the original collective had set up our objectives and we always stuck to them. We were able to create a vision of the importance of these principles of unity for other people, so that what it meant to be a volunteer or worker here was to feel as though you were trying to embody those things. These clear points of unity have given continuity to La Peña, even with so many changes and so

many different people throughout the years.

Hugo: In the beginning the restaurant and the cultural center were one project and all of the members of the collective participated in the programming, the menus and the decision-making and leadership.

Eric: At first we just used the front two rooms and cultural and political events were pretty sporadic. At that time there weren't so many contacts and we were

"La Peña brought people into the movement around Chile and Latin America."

really starting from scratch to get people to come sing. We had a cook named Guillermo from Mexico, who played the guitar and sang, so when we weren't too busy in the kitchen, he would get out his guitar and start singing. After about six months we started having regular cultural programs.

Paul: One of the first cultural activities was the monthly film series. Each month had a special theme. These were very successful, because La Peña was one of the



La Peña workers and volunteers joined with Chile solidarity activists in protesting a visit by the Chilean frigate Esmeralda, which was used as a secret torture center by the military junta (May, 1978).

Photo by Examiner/Nicole Bengiveno

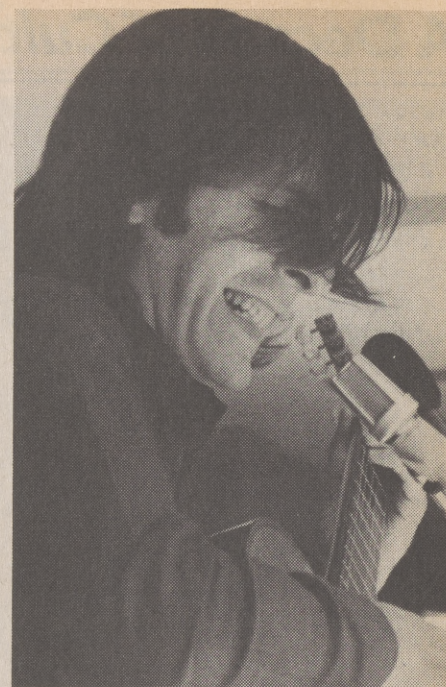
few places where people could see Cuban films and other political films on a regular basis.

Eric: From the beginning our objectives were to focus attention on the struggles in Latin America and particularly Chile, and to relate that to the struggles of other peoples and local community struggles. The idea always was to be as accessible as possible to people fighting together on all those different fronts. We always encouraged many different groups to use La Peña. One of the groups that was really active at that time was the Venceremos Brigade, which sponsored many events at La Peña. In 1976, La Peña was one of the work projects of the brigade, which painted the inside of the cultural room as a project in preparation for going to Cuba. Each year they would spon-

sored a political and cultural event and we turned the kitchen over to them to cook Vietnamese food.

The American Indian Movement also began organizing regular benefit programs at La Peña in 1976. Their programs helped a lot of people to develop a deeper understanding of the struggles of indigenous people in North and South America. AIM's annual "Un-Thanksgiving" potluck dinner at La Peña has become a symbol of indigenous people to survive and defend their culture and identity.

Eric: Many important Latin American singers also sang at La Peña, including Inti-Illimani, Angel and Isabel Parra, Daniel Viglietti . . . I remember one of the most magical nights ever was when Soledad Bravo, from Venezuela, came to



Patricio Korzeniewicz

Daniel Viglietti, Uruguay

the few places where groups could come and present information about Latin America and other places as well. I remember during the revolution in Angola La Peña played an important role in organizing solidarity programs with films, slides and speakers who had visited Angola.

Eric: In 1978, we were informed by the owner that he wanted to sell the building. It was a very good price, and we were afraid if we didn't buy the building that the new owners might raise the rent or try to kick us out. So we felt we had no alternative but to buy the building. It was a wonderful experience in terms of community support. People just came out of the woodwork, so to speak, to donate money. We raised \$26,000 in a short period of time, which was a confirmation of the support we had been feeling for La Peña.

When we bought the building, we suddenly had much more space and began plans for expansion. We added office space and the community center. Before that the office was in the backstage and in a rented room above the Starry Plough.

The mural was also painted in 1978. It was funded by Commonarts, a CETA project made up of Berkeley artists. They spent hours talking to people in the cultural committee and working out together what would be in the mural.

"We always encouraged many different groups to use La Peña."

sor special events on July 26, the anniversary of the attack on the Moncada. They also brought many important artists from Cuba who performed at La Peña, such as Los Papines, Grupo Moncada and Sara Gonzalez.

Paul: Another important annual program was the commemoration of the reunification of Vietnam on April 30. The Association of Vietnamese Patriots spon-

La Peña. She's incredibly well known in Latin America, but not many people here in the Bay Area knew about her. Each night after the performance she stayed in the restaurant for hours with the workers and volunteers, singing and sharing jokes and stories. We felt like we really got to know her and what her music was all about.

Hugo: At that time La Peña was one of



Hugo Brenni, member of the original Peña collective, dances a "cueca" with Inti-Illimani at La Peña, 1976.

Photo by Alejandro Stuart

Photo by Harry Lapow

Quique: I first came to La Peña in 1978, at a time when many Chilean exiles were arriving from different parts of the U.S. We were recently arriving from Chile, from prison, and did not have very much of an understanding of the realities of life in the U.S. It was a difficult time for Chileans in exile. There was very little news from inside Chile and the solidarity with Chile was decreasing. Little by little, we began to find jobs and places to live and began to organize ourselves in exile. Many of us started working in the restaurant and later began to participate in cultural activities and the steering committee.

In 1977, Rafael came and was very instrumental in the cultural development of La Peña. He brought a broad vision of the role of cultural work as well as years of experience in Chile as a singer, poet and cultural worker. Rafael began to develop new programs at La Peña which were true cultural productions, not just a few songs between the speeches. The first major

"Cultural work was always related to solidarity work."

cultural production was about the life of Victor Jara. It was a multi-media program with slides and a script and was performed by a large group of people singing solos and in small groups. After that he organized another program about Violeta Parra for International Women's Day. The finale of the show required a

Photo by Harry Lapow



Beloved Berkeley political songwriter Malvina Reynolds celebrated her 77th birthday at La Peña.



La Peña Cultural Productions presents "Poblador," a multi-media program about daily life of the urban poor in Latin America.

whole group of people to sing together. At the same time, Peter Adler, a North American musician who was a staff person at La Peña, was interested in forming a chorus. So that is how the chorus was born in 1979.

Rafael: From these small projects, new projects were born and the cultural productions began to snowball. People in the community began to get interested in Latin American music and the New Song — singers, graphic artists, poets, dancers and choreographers, writers, people who helped to organize and publicize the events. All of this cultural work was always related to solidarity work.

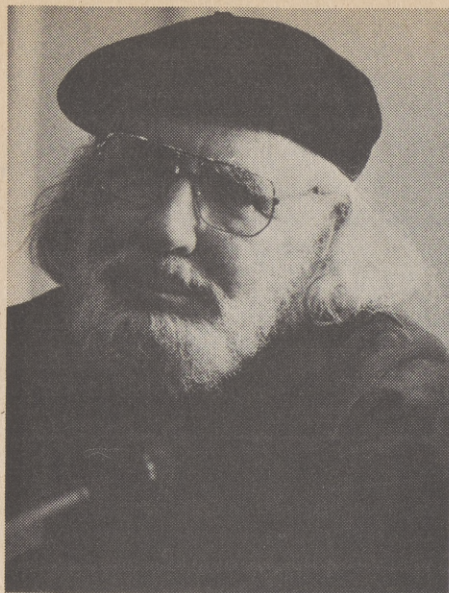
Mesi: The cultural productions were like peñas in themselves. They brought La Peña to many people who didn't know about La Peña. We went to Santa Cruz, San Francisco, San Jose and many other places. As many as 40-60 people participated in these programs for three years. This participation in cultural productions encouraged many people to become active in solidarity with Latin America.

Quique: After the insurrection in Masaya, a lot of people were beginning to be aware of the struggle in Nicaragua. From the beginning La Peña had a good relationship with the Sandinistas and we invited them to come to La Peña to do

events and share our resources. We organized special months in solidarity with Nicaragua, with whole issues of the calendar dedicated to the Nicaraguan struggle and collected fundpitches and tips to donate to Nicaragua. We also met Salvadorans who were organizing activities in support of the revolution in their country, and organized our first month of solidarity with El Salvador in 1981. These relationships have continued. It has been a tremendous experience. I remember Ernesto Cardenal read some of his poetry at La Peña just months before the victory of the Nicaraguan revolution.

Helene: With the victory of the Nicaraguan and Grenadian revolutions, and the creation of zones of control in El Salvador, our work took on a whole new meaning. Now there were new victories we could celebrate. At the same time there was a growing resurgence of the resistance in Chile. This inspired a lot of really exciting cultural and political activities where many popular artists, writers, musicians and filmmakers came to La Peña because it was a place where people could come to celebrate this new kind of culture.

Rafael: Another group which was born out of this cultural activity at La Peña was Grupo Raíz. Quique and I had been



Ernesto Cardenal, revolutionary poet, priest and Minister of Culture, Nicaragua.

singing together in cultural productions and we decided to form a "conjunto" or musical group which would perform music from many different Latin American countries — the North of Chile and the Andean region, Cuba and Puerto Rico and Central America. This way we could take our message to new audiences and gain support for the struggle against the Chilean dictatorship as well as other struggles. At the same time it gave us many possibilities for developing new musical expressions by incorporating different instruments and voices. In 1979, we formed Grupo Raiz together with Peña and Denis, a French musician, and recorded our first album, *Un Solo Camino*.

Peña: Soon after, Ellen, Lichi and Hector joined the group and we began touring the different parts of the U.S. and Canada. These travels gave us the opportunity to play in many places where people had never heard music from the Latin American New Song. Through La Peña we were able to meet and work with many important progressive artists from the U.S. like Pete Seeger, Holly Near and the Wallflower Order Dance Collective. We were also invited to participate in two New Song Festivals in Managua, Nicaragua and one in Quito, Ecuador.

Paul: The election of Reagan dealt a heavy blow to La Peña as it did to many other community organizations, by eliminating CETA funds. Before Reagan we

received \$30,000 a year from CETA, over one-third of our budget. This made it possible to do many things that we had never been able to do before because we had always been terribly understaffed. When CETA funding was eliminated, we had to lay off staff people and focus all of our energy on assuring the survival of the center. This meant people had to work a lot of extra hours and not be able to do things as well as we wanted to because people had to cover so many different tasks.

Cathy: Gradually we were able to increase income through special fundraising

Local businesses also supported La Peña by buying ads and making donations. In the end community support always kept La Peña going.

David: During the last year, there have been a lot of changes and we've embarked on a lot of new projects at La Peña. We opened a new store, La Tienda, which is now a community resource. We added a new floor and new sound equipment in the cultural room. In January we re-modeled the restaurant and changed its name to Cafe Violeta. These improvements demonstrate the love which the community has for La Peña and the belief

"With the victory of the Nicaraguan and Grenadian revolutions, there were new victories we could celebrate..."

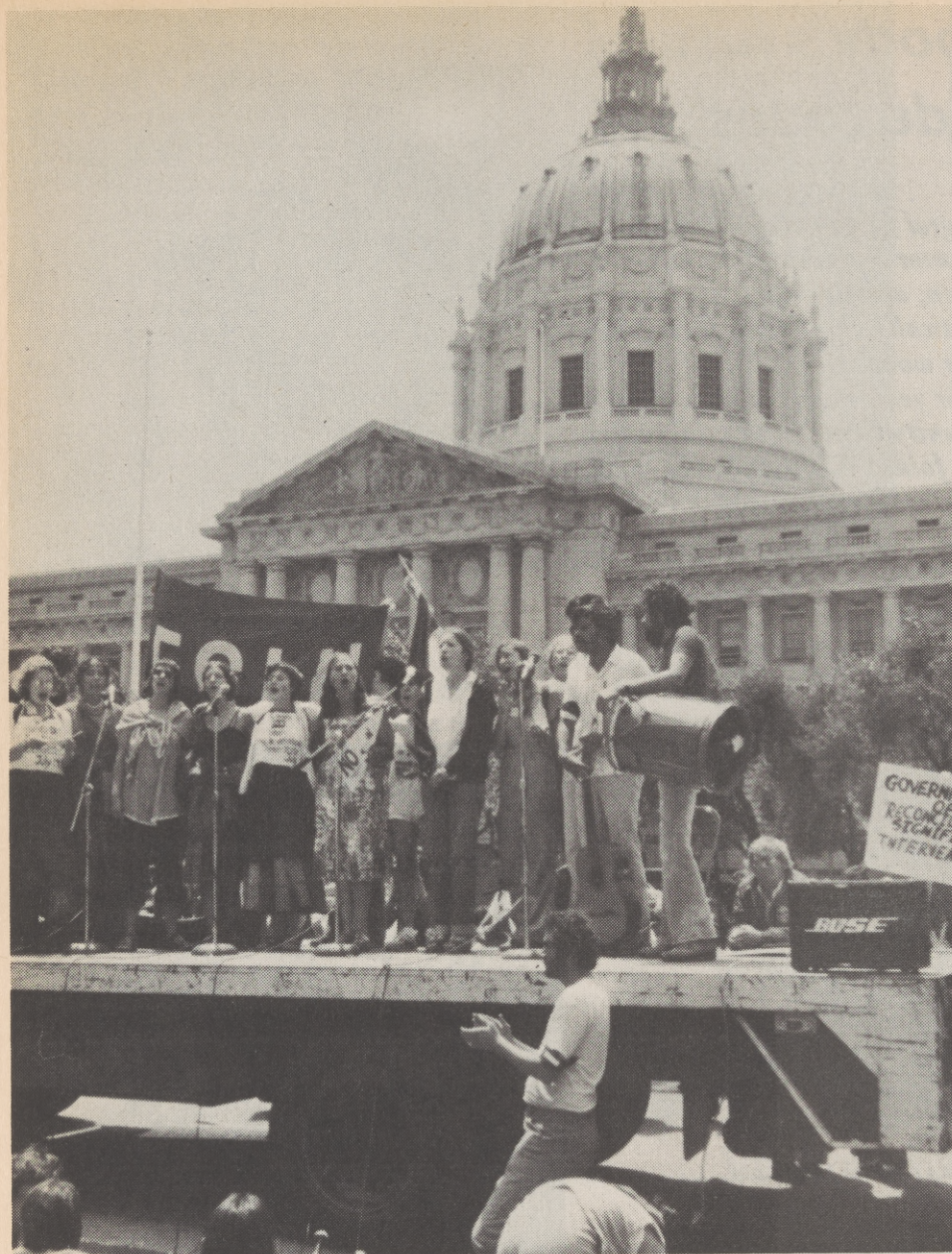
events and annual donor campaigns. As La Peña became better known in the community, foundations also increased their support and provided funding for new equipment and building improvements which would not have been possible otherwise. Loans and grants from community foundations like Vanguard Public Foundation and the Capp Street Foundation provided critical support at times when money was so short that everybody's pay checks were weeks late.

that La Peña is a really valuable institution.

Cathy: Reagan's election also made people much more aware of the seriousness of international issues and especially the urgency of the situation in Central America. People are becoming more organized. Students, churches and unions are speaking out against apartheid, the arms race and the war in Central America. More and more people are



Pete Seeger and Grupo Raiz benefit concert for La Peña's 7th Anniversary, 1979.



Cultural productions performs at rally in support of Nicaragua.

beginning to realize that all of our struggles are interrelated and that we need to build a movement which is more unified.

Helene: When La Peña started there was a Latin American movement that was almost completely separate from the women's movement or the black movement or the gay struggle. La Peña was one place in the community where all of these movements could meet and interact and develop a broader international perspective about the context in which their own struggle is taking place.

David: Another way which La Peña has been able to contribute to the commun-

ity has been by sharing the resources which we have developed over the past ten years with other community and solidarity organizations. Many organizations come to La Peña for all kinds of help — everything from expertise in producing and recording concerts or assistance with fundraising and publicity to borrowing chairs. When Grenada was invaded, emergency meetings were held at La Peña on a moment's notice because people know that La Peña is there and accessible for the community.

Mesi: La Peña was a new experience for a lot of people. I think it helped a lot of people realize their political commitment and apply it in a concrete example,

La Peña. I think a lot of people in Latin America also took La Peña as an example and we learned from each other.

Hugo: The impact of La Peña has been substantial, not only in the Bay Area, but nationally and internationally. Only recently several similar places have begun to spring up. La Peña was the pioneer.

Helene: We get calls and letters from people all over the U.S. and from other countries who want to know how La Peña got started and how it runs.

Mesi: Many places got their inspiration from La Peña like La Semilla in Davis, Grassroots Cultural Center in San Diego, Taller Latinoamericano in New York and the Women's Building in San Francisco.

Helene: In December 1984, Paul Chin and I attended the first National Congress of Cultural Workers in Chile under

"Community support always kept La Peña going."

the dictatorship as representatives of La Peña. We were asked to speak during one of the plenary sessions. We just talked a little bit about what La Peña is and what our goals are and they gave us practically a standing ovation. It was really exciting for people in Chile to know that there is this place in the U.S. that has been here all these years speaking out about what is going on in Latin America. The other place where the same thing happened was at the III International New Song Festival in Quito, Ecuador last year. We were also invited to speak at the plenary session and again the whole place cheered. La Peña is really important internationally as a symbol of the alternative to Reagan in the United States and as proof that there are people here who support the struggle of people in Latin America. This is a really important reason to keep La Peña going. It is something that makes people stronger.

Cathy: La Peña is strong because for ten years it has not been afraid to speak out clearly in support of people's struggles. That is why people support La Peña. It's a voice that won't be silent.

Hugo: La Peña is a place that has to continue for many more years. For La Peña not to exist would mean that there are no more struggles to wage in any part of the world.

Children — everybody's future! Niños — el futuro de todos!

Children have always played an integral part in the cultural life of La Peña. Families who visit the cultural center and restaurant know that La Peña is a supportive place for children, an environment where kids can grow musically, culturally and politically along with their parents. Plum City Players have performed their wonderful blend of songs and stories every other Saturday morning for years now. Regular childrens' music classes are offered in the Community Center and many annual holiday celebrations cater to the young folk. Children are the future of everyone's culture!



Jose Luis Orozco attracts an enthusiastic gathering at a children's workshop in the Community Center.



Children's Zampona workshop taught by Chilean musician, Nano Valverde



Break dancing at La Peña.



Even without a fireplace in the Cultural Room, each year a special visitor manages to drop in at La Peña's annual Christmas, Hanukkah, Kwanza celebration. Rumor has it that this year's Santa may be a woman! To find out, join us this December for holiday songs and traditions from many different cultures.

Photo by Ron Delany

Photo by Cathy Mahoney

Photo by Fran Ortiz

Photo by Cathy Mahoney



Saturday morning with Plum City Players.

The Plum City Players core group, Bonnie Lockhart, Ann Hershey, and Nancy Schimmel, have been performing together for over four years, most of that time at La Peña, watching their young audiences grow and change. They sing, play and tell stories with children and their parents and friends on the second and fourth Saturday mornings of each month at 10:30 at La Peña.

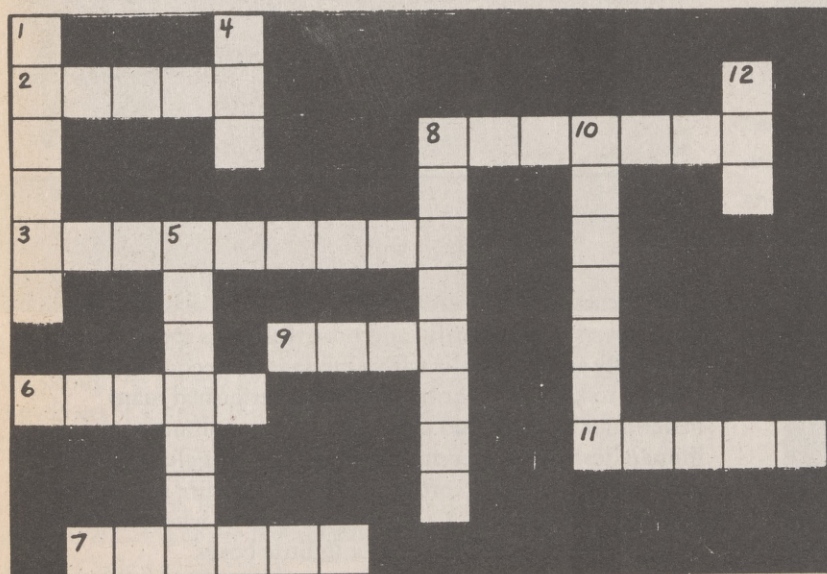
Plum City guest performers include singers José-Luis Orozco and Nancy Raven, Annie the Clown (Anne Wilford), storyteller Gay Ducey, Puppetworks (Jamie Keithline and Bonny Hall), and singer Diane Ferlatte. Diane has attracted deaf children and parents to La Peña, and also a group of signing children whose emotional problems make speech difficult for them.

The players will take a break from La Peña over the summer but they will all be back in the fall with new ideas and old favorites.



Nancy Raven and Amunka perform with children from the Berkeley After School Program at La Peña's 9th Anniversary Block Party, June, 1984.

Peña Puzzle



DOWN CLUES

1. Cultural center in Berkeley
4. Age in years of La Peña
5. President of Chile 1971-73
8. Avenue in Berkeley
10. Mayor of Berkeley
12. Nickname of Ernesto Guevara

ACROSS CLUES

2. Mountains in South America
3. Country in Central America
6. Leader of Cuba
7. "Party" in Spanish
8. Language spoken in Latin America
9. New El Salvador today (abbrev.)
11. Help to learn

10 Years of International Culture



The music of **Sweet Honey in the Rock** reaches beyond the role of entertainment. Their music is a voice of social activism presenting the political realities of people seeking justice.

*... the sounds of struggle you hear
that are filling your world today
are echoes of the voices your father killed and smothered away
you can steal my tongue — go on and try to hush my song
my scream of freedom will flood the air of your children
centuries unborn
nothing but an echo of the past* — Sweet Honey in the Rock

"*Teatro popular*" got its start in Argentina in the 1930's but did not catch on in Latin America until the 1960's. It has been closely linked with the student movement in countries like Chile where it was particularly fertile under the Allende government. Popular theater is an art form of and for the people and the everyday needs of the people. La Peña has hosted many such groups including **Teatro Vivo de Guatemala** (above), **Tukak Theater** (Eskimo), **Teatro Escambray** (Cuba), **Teatro Campesino** (Chicano) as well as local groups such as **Honey Bucket**, the **S.F. Mime Troupe** and the **Plutonium Players**.

*Culture contains the seed of resistance that
blossoms into the flower of liberation.*

—Amilcar Cabral

Photo by Vicki Vanderslice



Holly Near needs no introduction to Bay Area activists and music lovers. Her beautiful and powerful songs speak to us personally and politically with a message of freedom and courage to keep on fighting. Holly has performed many benefits for La Peña, and her recent tour and album with Inti-Illimani testify to her commitment to the struggle in Chile and Latin America. According to Holly, "Culture is a teacher. Culture is an historian. Culture helps us to be whole instead of, as Malvina Reynolds says, 'put in little boxes.' "

Photo by Claudio Henriquez

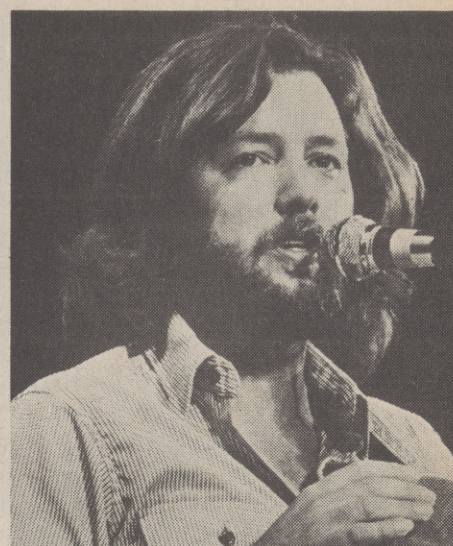
10 Años de Cultura Internacional



Sara Gonzalez, one of the founding members of the *Nueva Trova* Movement, brought a bit of Cuba and Nicaragua to the Bay Area in 1981. One of the foremost female vocalists and composers in Cuba today, Sara emanates strength and vitality and is well known throughout Latin America and Europe.



For the past five decades legendary Argentine folksinger **Atahaulpa Yupanqui** has extolled the culture of South American *campesinos* while laying the groundwork for the Latin American New Song Movement. The poor, he said, have "culture in their blood." Besides his prolific songwriting abilities, (he has published over 600 compositions), Yupanqui has also published 8 books of poetry.



Roy Brown is a Puerto Rican folk singer now living in New York City. The cry "*Viva Puerto Rico Libre*" is always present in his songs about island rebellions, the war in Nicaragua, the plight of the Palestinians, migrants in the U.S. and life in New York City. Roy was an anti-Vietnam war activist at the University of Puerto Rico and his solidarity work has been expressed through his music ever since.

Photo by Claudio Henriquez



Formed in Chile in 1971, **Illapu** remained in Chile after the 1973 coup. As a result of the group's support for the organizing efforts of shantytown dwellers, the unemployed, the families of the political prisoners and the disappeared, Illapu's members were refused reentry to Chile in 1981, and have lived in exile ever since. Without a doubt, this spirited Andean group is still one of the most popular folk/New Song groups among Chile's youth today.

"New Song is an outgrowth of generations of struggle, music that comes from the heart of resistance and revolution and leads people to a new understanding of their worth, value and power. New Song is an artistic reflection of the social realities within which we live our lives, promoted by artists and cultural organizers who recognize their responsibility to support social change with their work."

— U.S. National Committee for New Song



The **Wallflower Order Dance Collective** played a pioneering role in progressive U.S. culture by combining dance, martial arts, theater, music, comedy and sign language into powerful presentations aimed at broadening political awareness and inspiring social action. Their themes have ranged from feminist issues to international liberation struggles.



The Mexican ensemble **Los Folkloristas** have excited Peña audiences with their fascinating array of more than 80 instruments and lyrics in Spanish, Portugese, four Indian and one African language. Los Folkloristas play more indigenous styles than any other Latin American performing group, including Afro-Brazilian, -Columbian, and -Panamanian styles and music from 8 distinct regions of Mexico.

To Roosevelt

Primitive and modern, simple and complicated

...
You are the United States,
you are the future invader
of Indian-blooded innocent America

...
You believe that life is a fire
that progress is an eruption;
that where you shoot bullets
you impose the future.

No.

The United States is great and powerful.
When she quivers, a profound tremble
passes down the enormous backbone of the Andes.
If she rumbles, it sounds like the lion's roar

...
But our America who had poets
since the ancient times of Netzahualcoyotl

...
who from the earliest moments of its life
lives from light, fire, perfume, love
the America of the great Moctezuma, of the Inca

...
this America that trembles from hurricanes and lives of love;
people with Saxon eyes and savage souls, lives.
And dreams. And loves and feels; and is the daughter of the
sun

Be careful. Spanish America lives!
There are a thousand cubs turned loose from the Spanish lion.

A Roosevelt

Primitivo y moderno, sencillo y complicado

...
*Eres los Estados Unidos,
eres el futuro invasor
de la América ingenua que tiene sangre indígena*

...
*Crees que la vida es incendio,
que el progreso es erupción;
que en donde pones la bala
el porvenir pones.*

No.

*Los Estados Unidos son potentes y grandes.
Cuando ellos se estremecen hay un hondo temblor
que pasa por las vértebras enormes de los Andes.
Si clamáis, se oye como el rugir de león*

...
*Mas la América nuestra, que tenía poetas
desde los viejos tiempos de Netzahualcoyotl*

...
*que desde los remotos momentos de su vida
vive de luz, de fuego, de perfume, de amor
la América del grande Moctezuma, del Inca*

...
*... esa América
que tiembla de huracanes y que vive de Amor;
hombres de ojos sajones y alma bárbara, vive.
Y sueña. Y ama, y vibra; y es la hija del Sol.
Tened cuidado. ¡Vive la América española!
Hay mil cachorros sueltos del León Español*

—Ruben Dario
Nicaragua

A Hub of Community Activity

For the past ten years, La Peña Cultural Center has been the hub of a broad network of community activities. Six nights a week La Peña presents an amazing diversity of films, concerts, poetry, dance, theater, forums and benefit events in its main hall, the Cultural Room. There is also a Community Center which is the site of Vista College Spanish classes, an informal Spanish-English exchange known as the "inter-cambio", Latin American music classes, and countless other rehearsals, workshops and meetings organized by community groups. Since 1975 more than 200 community and solidarity organizations have raised hundreds of thousands of dollars through benefits at La Peña.

In addition, La Peña sponsors its own Community Chorus and the La Peña Radio Group. It offers technical support to community and solidarity organizations and provides an enormous behind-the-scenes output in referrals and information.

La Peña is also a place to enjoy good food and company at its restaurant, Café Violeta, newly remodeled by the combined efforts of dozens of volunteers. There is also a new gift store, La Tienda, opened in October, 1984, where a beautiful collection of handicrafts, cards, posters, T-shirts, buttons, records and



Photo by Ron Delany

books provides a source of revenue for La Peña and the many community organizations and local artists who sell their wares.

Virtually none of this multitude of services and options would have devel-

oped without the loving and energetic contributions of volunteers. All these projects grew out of the hard work and imagination that has been channeled into the ever-growing center that is La Peña today.

La Peña's Half-Million Dollar Donation

Did you hear about the \$50,000 contribution to La Peña? That's the contribution of time, skills, and energy that La Peña volunteers have given over the past year, and every year for the last ten translated into dollars. But — we volunteers don't translate into dollars, only into Spanish!

The truth is, volunteers at La Peña don't think of their contributions in terms of dollars, or as time "given up" to do volunteer work, but rather as time freely given, the way one gives assistance and support to family and friends. La Peña is a place where you form deep and

lasting friendships in a supportive and progressive cultural and political environment.

What does it mean to be a volunteer at La Peña? When asked, volunteers responded in the following ways:

- It means the joy of working with responsible, caring people.
- I've had the opportunity to learn additional skills and to interact with performers, speakers, and visitors from all over the world, and learn more about them.
- I work all day in a typical American

bureaucracy, where there's a boss and a strict hierarchy, so I choose to volunteer in an institution where people work together.

- La Peña is a place of hope for me. It's like a breath of fresh air to my spirit to work with a group of people who still believe in the things that I believe in and are actively working to make those things a reality.

If you're interested in volunteering in some way or donating skills such as carpentry, lay-out, plumbing, etc., contact Paul or David at La Peña.

Graphic by Lincoln Cushing.



La Peña Community Chorus

"I shall take my voice wherever there are those who want to hear the melody of freedom or the words that might inspire hope and courage in the face of despair and fear. The song of freedom must prevail."

— Paul Robeson

The La Peña Community Chorus is almost as old as La Peña Cultural Center. Organized in 1979, the Chorus was originally formed as part of cultural productions organized by La Peña to share the music of the Chilean and L.A. New Song movement.

From the beginning, the Chorus worked alongside musicians, dancers, and other cultural workers on multimedia shows that spoke to the lives and struggles of the people of Latin America and the solidarity work of North Americans in those struggles.

The highlight of the Chorus' work, the performance that brought the group's musical and political achievements to a new level, was "Ode to Paul Robeson." This 45 minute cantata, performed twice in 1981, was brilliantly adapted by



Photo by Ron Delany

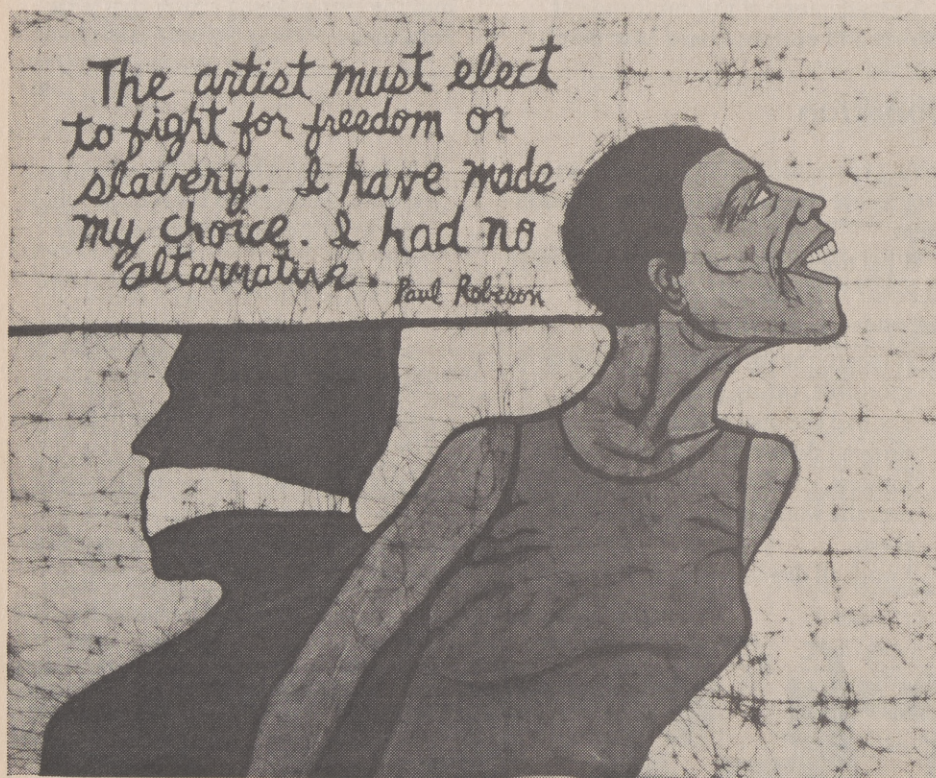
Aurora Morales Levins from a poem by the great Chilean poet, Pablo Neruda. Peter Adler wrote a magnificent score and recruited new members to the Chorus to take on this challenging piece.

Directed since 1981 by John Maas, the group's repertoire includes songs by many of the best loved songwriters of Latin America such as Victor Jara, Violeta Parra, and Osvaldo Torres. Also performed are folk and protest songs in English,

some written or arranged by Chorus members.

Besides performances at La Peña itself, the Chorus has visited prisons, hospitals, and convalescent homes and sung at benefit concerts and demonstrations. Most recently the chorus performed at a benefit for the local Sanctuary movement and at Steven Biko Plaza in support of the anti-apartheid sit-in.

To join, drop by or call La Peña.



Batik by Lisa Kokin

Photo by Ron Delany

Democracy

Democracy will not come
Today, this year
Nor ever
Through compromise and fear.

I have as much right
As the other fellow has
To stand
On my two feet
And own the land.

I tire so of hearing people say,
Let things take their course.
Tomorrow is another day.
I do not need my freedom when I'm dead.
I cannot live on tomorrow's bread.

Freedom
is a strong seed
Planted
In a great need.
I live here, too.
I want freedom
Just as you.

— Langston Hughes

Building a Bridge of Culture

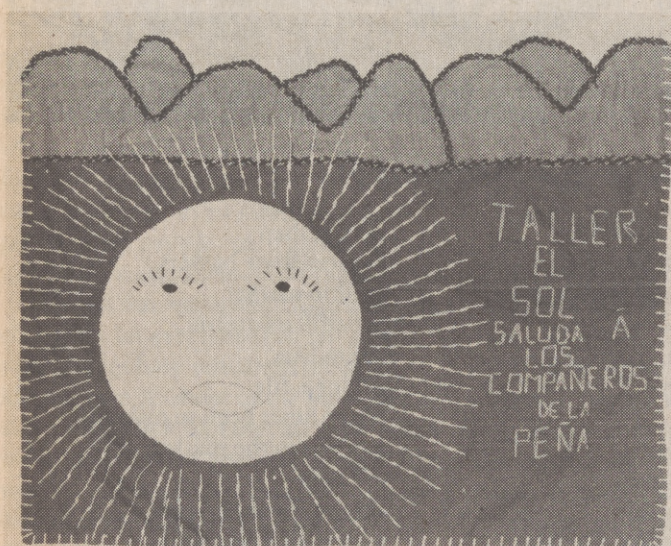
U.S. National Committee for the New Song

The Comité Internacional de la Nueva Canción (International New Song Committee) was founded at the first International New Song Festival held at Varadero, Cuba in November, 1982. In December of 1983, the Committee decided to form national organizations to promote the song movement in each country and act as liaison to the International Committee.

Since its formation in 1984, the U.S. National Committee for the New Song has been working to create an effective national organization which will link

cultural organizing at local levels with the development of an international cultural front to support people's struggles throughout the world.

The U.S. New Song Committee is now organizing to send a delegation of cultural activists to participate in the IV International New Song Festival — November 16-23, 1985, in Buenos Aires, Argentina. If you would like to find out more about the Festival or the U.S. National Committee, please contact us at: 3105 Shattuck Ave., Berkeley, CA 94705.



Graphic by Taller Sol, La Peña's sister cultural center in Santiago, Chile.

Talleres Culturales de Chiloe

The Subversive Act of Singing

The *Talleres Culturales* of Chiloe (Cultural Workshops) sponsors poetry readings, *peñas*, and cultural programs, a theater group, music and writing classes. Members of the workshops visit nearby rural towns and sponsor get-togethers with the local indigenous population, the *Huiliches*, sharing songs and stories and discussing social concerns. *Taller* members work closely with other community organizations soup kitchens for unemployed workers and their families, the women's organization and CODEPU, the Committee for the Defense of the People's Rights. Not surprisingly, members of the *Taller*, as well as teachers, journalists and leaders of the Mapuche Indian Organization, Ad-Mapu, have been the target of arrests and internal exile by the Pinochet regime. On Christmas Eve, three members of the *Taller*, Renato Cardenas, Nelson Villablanca and Cataldo Martinez were arrested and exiled for three months to remote desert towns more than 2,000 miles away. While in exile, Renato sent this letter to La Peña:

We are here for the subversive act of singing, writing poems, making music, theater and art. Wherever we are, we are with you, even though we don't know you, fighting for our rights, for food for our children and for freedom and self-determination for our people. We ask all artists and cultural workers to create a song, a poem, a word, and most of all, unity, to lift the siege in Chile.

CANTO SOLIDARIO



Como Tú

*Yo, como tu,
amo el amor, la vida, el dulce encanto
de las cosas, el paisaje
celeste de los días de enero.*

*También mi sangre bulle
y río por los ojos
que han conocido el brote de las lágrimas.*

*Creo que el mundo es bello,
que la poesía es como el pan, de todos.*

*Y que mis venas no terminan en mí
sino en la sangre unánime
de los que luchan por la vida,
el amor,
las cosas,
el paisaje y el pan,
la poesía de todos.*

Like You

*Like you I
love love, life, the sweet smell
of things, the sky-blue
landscape of January days.*

*And my blood boils up
and I laugh through eyes
that have known the buds of tears.*

*I believe the world is beautiful
and that poetry, like bread, is for everyone.*

*And that my veins don't end in me
but in the unanimous blood
of those who struggle for life,
love,
little things,
landscape and bread,
the poetry of everyone.*

—Roque Dalton,
El Salvador

Bienvenidos a Café Violeta

Oda a la Alcachofa

La alcachofa
de tierno corazón
se vistió de guerrero,
erecta, construyó
una pequeña cúpula,
se mantuvo
impermeable
bajo
sus escamas,
a su lado
los vegetales locos
se encresparon,
se hicieron
zarcillos, espadañas,
bulbos conmovedores,
en el subsuelo
durmió la zanahoria
de bigotes rojos,
la viña
resecó los sarmientos
por donde sube el vino,
la col
se dedicó
a probarse faldas,
el orégano
a perfumar el mundo,
y la dulce
alcachofa
allí en el huerto,
vestida de guerrero,
bruñida
como una granada,
orgullosa,
y un día
una con otra

en grandes cestos
de mimbre, caminó
por el mercado
a realizar su sueño:
la milicia.
En hileras
nunca fue tan marcial
como en la feria,
los hombres
entre las legumbres
con sus camisas blancas
eran
mariscales
de las alcachofas,
las filas apretadas,
las voces de comando,
y la detonación
de una caja que cae,
pero
entonces
viene
María
con su cesto,
escoge
una alcachofa,
no le teme,
la examina, la observa
contra la luz como si fuera un huevo,
la compra,
la confunde
en su bolsa
con un par de zapatos,
con un repollo y una
botella.

Pablo Neruda



Photo by Alejandro Stuart

Ode to the Artichoke

The artichoke
tender-hearted
dressed like a warrior,
erect, built
a small cupula,
it kept
dry
under
its scales,
at its side
the crazy vegetables
curled up,
crept like
vines, cat-tails,
tumultuous bulbs,
underground
the red-moustached carrot
slept,
the branches dried out
on the grapevine
where the wine climbs
the cabbage
busied itself
trying on skirts,
the oregano
perfumed the world,
and the sweet
artichoke
there in the garden,
dressed like a warrior,
polished
like a grenade,
proud,
and one day

all together
in great straw baskets
went to market
to fulfill its dream:
the militia.
In single file
it had never been so militant
as it was in the market,
the men
among the vegetables
with their white shirts
were
field marshals
of the artichokes,
the tight columns,
the voices of command,
and the detonation
of a falling basket
but
then
María
comes
with her basket,
picks
an artichoke,
she's not afraid of it,
she examines it, observes it
against the light as if it were an egg,
she buys it,
it gets lost
in her bag
with a pair of shoes,
a cabbage and a
bottle.

—Pablo Neruda

Photo by Ron Delany





Culture means many things, among them music, art, dance, literature, and of course, the one that involves us all every day — food. This important item was not forgotten by the founders of La Peña when it opened its doors in 1975. All forms of popular culture were available under one roof, in an informal atmosphere where people could gather to share information and ideas could flourish.

Though our restaurant has grown and changed a lot over these last ten years, some things have remained the same, like our commitment to the principles of unity which link together all of La Peña's cultural work. Our goal is to support the work of La Peña Cultural Center and revolutionary struggles in Latin America, and at the same time provide good, nourishing food at affordable prices.

The original Peña restaurant had paid kitchen staff and all volunteer servers. With the skillful help of Hugo and Patricia Brenni, two Chileans who were committed to helping spread the word about the coup in Chile and who had years of experience as professional cooks, the restaurant soon evolved into a full-scale operation, serving an enticing array of dinners and a la carte items. Later, the restaurant and cultural center were legally separated and the restaurant changed its name to "Cocina de los Andes", but continued to be an integral part of La Peña's activities.

Today, our restaurant has a new name, "Café Violeta", chosen in honor of Violeta Parra, a Chilean folk singer, composer and cook who was one of the principal initiators of the New Latin American Song movement and who symbolized La Peña's commitment to popular culture.

Café Violeta also has a new look. In January, 1985 the restaurant was closed for one month and completely remodelled. Untold hours of community support, ideas, energy, creativity, enthusiasm and love went into building the new Café. All told, over \$20,000 of donations and low-interest loans from the community and an estimated \$75,000 worth of volunteer labor made this project possible. Dozens of community tradespeople worked practically around the clock to complete the remodeling in one short month. Their handiwork is a testament to the value of collective community efforts.

Café Violeta is a reflection of La Peña's last 10 years. Like La Peña itself, Café Violeta is a community resource. Opening night of Café Violeta was a benefit for Berkeley's alternative radio station, KPFA. Café Violeta has hosted several special events, including a welcoming party for a delegation of Cuban journalists sponsored by the Venceremos Brigade, a luncheon for a visiting high-school Spanish class and a delicious buffet dinner for La Peña's Third Annual Seder. In its first month of operation, Café Violeta raised over \$1,000 in tips which were donated to the African National Congress to support the struggle against apartheid in South Africa.

But no one is being asked to come to Café Violeta just to show support. After all, as a restaurant, the bottom line is food and happily we can report that dining at Café Violeta is one act of political solidarity that demands no sacrifice.

We hope you will join us often to enjoy good food, company, music and art at La Peña's community restaurant, Café Violeta!

Celebrate La Peña's 10th Anniversary at Café Violeta



Our Community Restaurant serving
Latin American dinners Tues.-Sun.
5:30-10pm Call us at 843-0662

*"Café Violeta is already doing
some of the most interesting
Latin American cooking in
the Bay Area."*

— Stan Sesser,
S.F. Chronicle

Flan de Queso

*Café Violeta's unusual version of this
typical Latin American dessert comes
from Puerto Rico. Here's our recipe
which was brought to Café Violeta by
Marel who learned it from her grand-
mother.*

1 lb. cream cheese, softened
7 eggs
1 can condensed milk
½ can evaporated milk
½ c. whole milk
½ tsp "ralladura de limón" (lemon peel)
Mix the above ingredients in a bowl.

Syrup

1 c. sugar
¼ c. water

Cook in a saucepan over high heat without stirring until it begins to "brown slightly." Remove from heat immediately and pour into a 9" x 14" baking pan. With a pot holder, move pan around gently until syrup covers all sides of the pan. Let it cool a little. Gently pour filling over the syrup. Bake in a "Baño de María" (place pan inside large pan with water like a double boiler). Bake for 30-40 minutes at 350 or until knife comes out clean.

Song of Unity, Song for the Future...



The La Peña mural was painted in 1978 as a joint project of La Peña and Commonarts, a now defunct community arts organization.

The design for the mural grew out of discussions between staff of La Peña and the artists, Ray Patlan, Osha Neumann, O'Brien Thiele, and Anna de León (who contributed the ceramic elements). La Peña wanted a mural which expressed to the outside world the spirit of the activities which took place inside. The artists were asked to come up with images which spoke to the realities of the struggle in Central and South America. We decided to try and show the connection between the culture of South and North America. We wanted a mural which the neighborhood would feel was an expression of its reality, as well as La Peña's. We didn't want to intrude on the neighborhood, we wanted to join it.

Entitled "Song of Unity," the final mural depicts the peoples of the Americas coming together in song and struggle. North America is symbolized by the eagle; Central and South America by the condor. The stylized ceramic heads of these birds can be seen above the doorway. Around the door, figures are seen at work: plastering, hammering, build-

ing — showing that the job of creating the movement never ends. The rest of the figures in the mural form two great streams, led by cultural workers, materializing out of the wings of the eagle and the condor, swooping down, seeming to come together in the space in front of the mural — approaching a unity which overcomes political barriers and defies the efforts of governments to divide and stifle it.

Many of the figures are singing and playing musical instruments. In their midst, on the left, is the huge hallucinatory portrait of Victor Jara, the great Chilean artist who gave his life to the revolution. His arms, cut off at the wrist, stretch out before him. He is the symbol of art, inspiring and inspired by the struggles of the people. His detached hands, modeled in relief, play the guitar that is superimposed on the wings of the condor, recalling that he died singing, even after the soldiers of Pinochet's junta cut off his hands, his song joined by the crowd of his fellow prisoners held in a soccer stadium in Santiago. "Now play your guitar," the soldiers are reported to have said. Victor died in 1973. In our mural he continues to play, in defiance of his torturers, in support of the movement for freedom of all peoples.



*"So the poet will go on
singing as long as my spirit
breathes down the roads of
the people now and forever."*

*"Asi cantará el poeta
cuando la muerte me lleve
por los caminos del pueblo
desde ahora y para siempre."*

—Victor Jara

Photo by Karen Kershen

"Song of Unity" was dedicated with a grand block party in August 1978. It remains the only mural in Berkeley which utilizes mixed media and three dimensional relief. Given the peculiarity of its technical solutions it has stood up well. But now time is taking its toll. The *papier-mâché* relief is peeling. The panels with which the facade of La Peña was completely reconstructed are coming apart at the seams. Brilliant colors are fading. There is pressing need for a thorough restoration. Funds are being sought for this purpose. If they are obtained, we hope to use the opportunity to redesign the mural to reflect the enormous changes which have taken place in the seven years since its completion. A year after it was finished, the struggle against Somoza culminated in victory. That victory has been followed by years of resistance to United States attempts to overthrow the regime, which among its other virtues, has given an honored place to poetry and art. In seven years El Salvador's agony has deepened and become a reality to many Americans who before barely knew the name of the country. The threat of regional war has created a movement against intervention and of support for the popular struggles. Streams of refugees have been hunted down by the INS and

sheltered by the Sanctuary movement. We are hoping that we will be able to reflect these changes in a restored mural which would be a permanent and lasting addition to La Peña and the community.

— Osha Neumann

Note from La Peña: La Peña has been working with the original muralists, Osha Neumann, Ray Patlan, O'Brien Thiele and Anna de León, to completely restore the "Song of Unity" mural before the coming rainy season. So far we have received pledges of partial funding for the restoration of our mural from the Berkeley Civic Arts Commission and the City of Berkeley Community Development Block Grant Program. We're also waiting to hear from the Alameda County Arts Commission. However, we are still \$2,000 short of the funds we need to complete this project. If you would like to make a contribution to help save the "Song of Unity" mural, send a check to La Peña marked "Mural Restoration Project."

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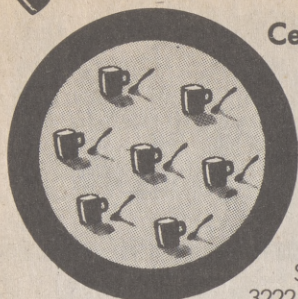
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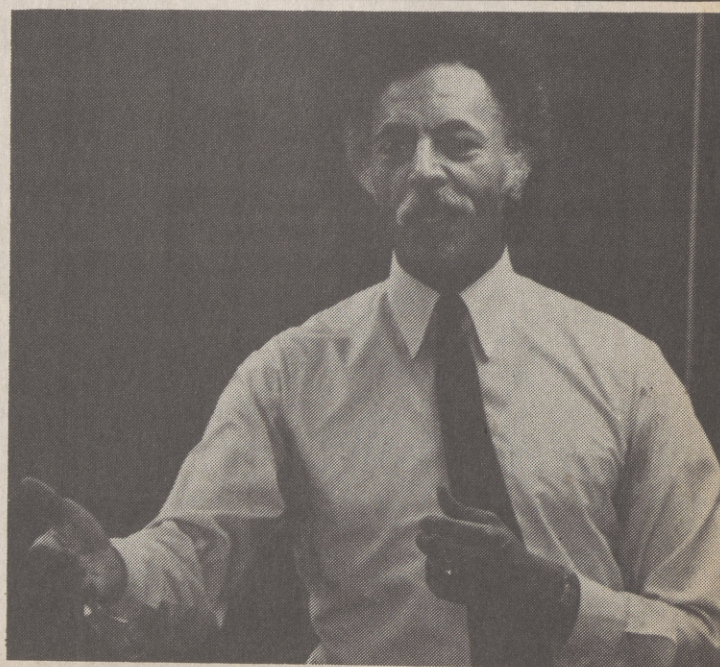
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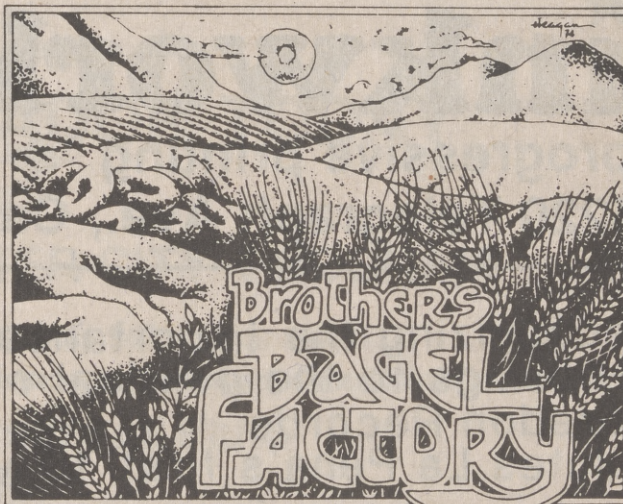
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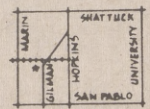
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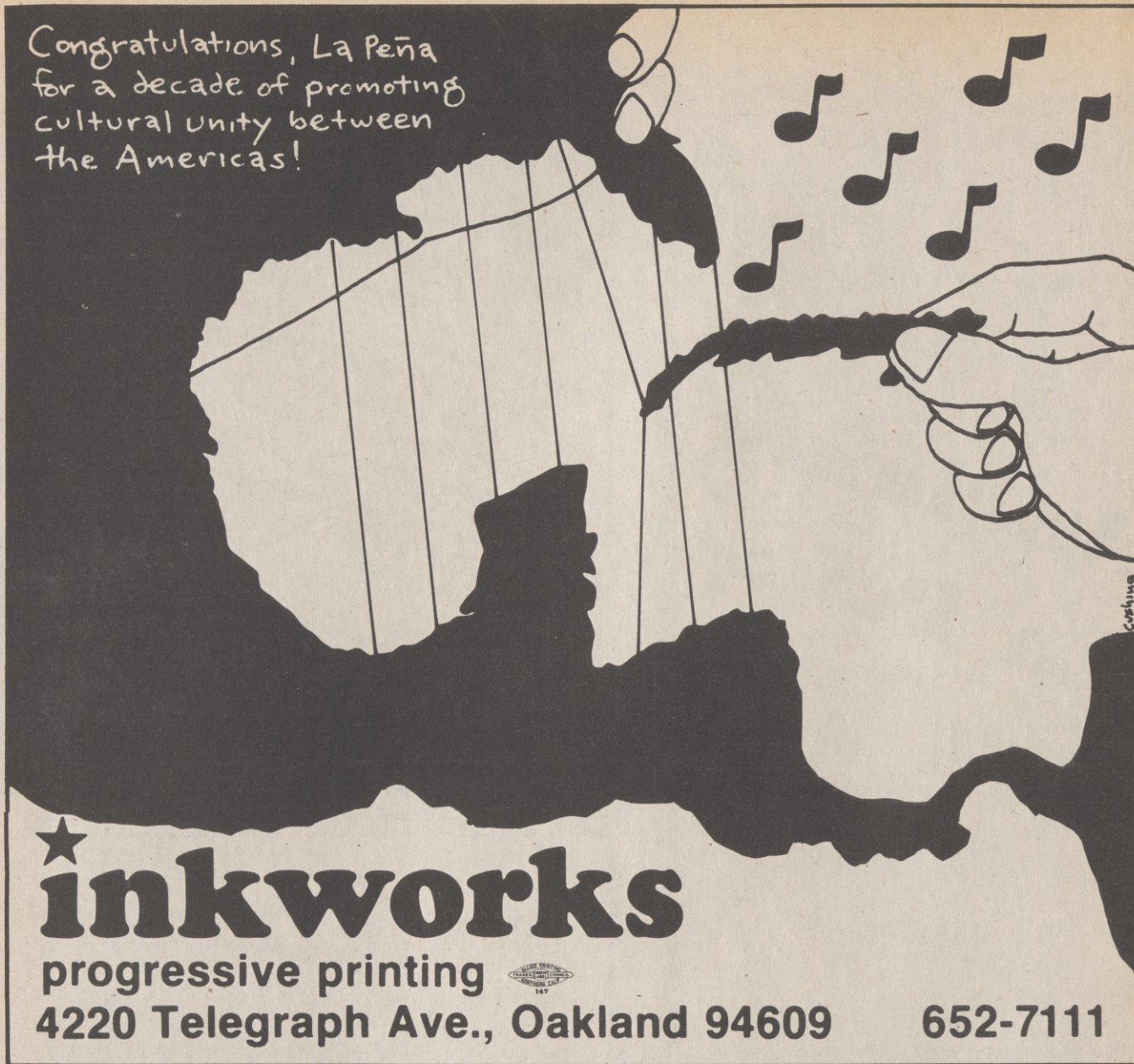
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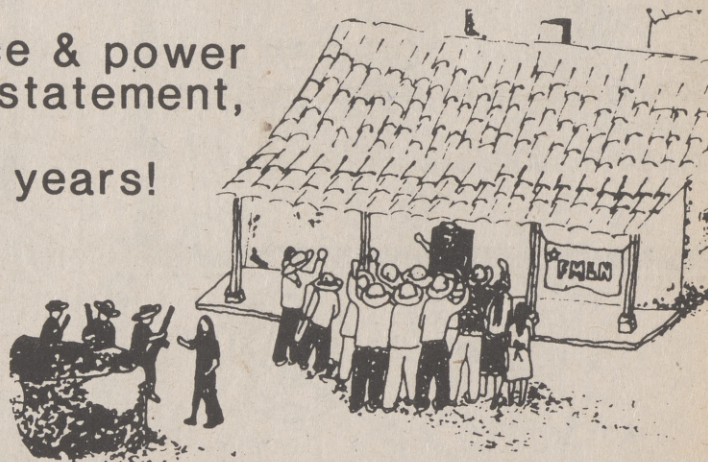
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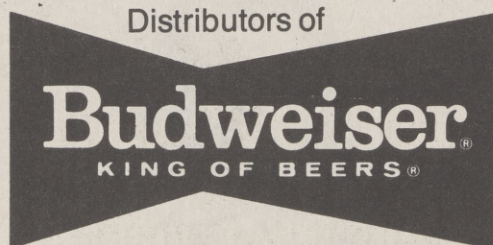


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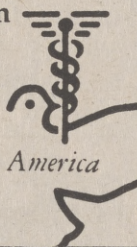
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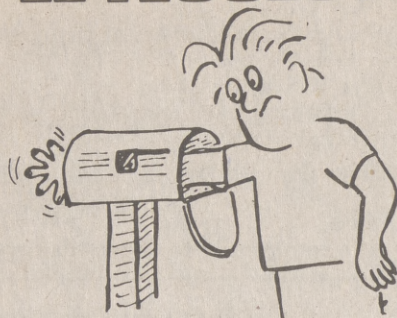
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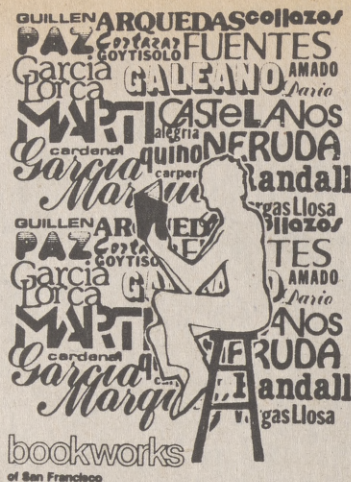


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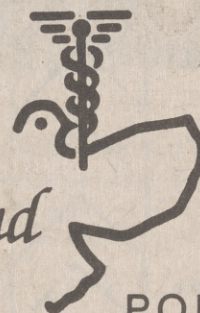
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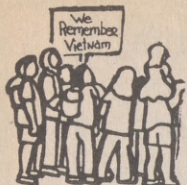
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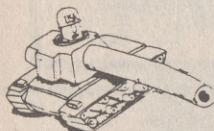
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American Indian Movement founded. Ahead 2 spaces.

43 arrested at Chase Manhattan Bank, NYC, protesting loans to South Africa. Ahead 2 spaces.

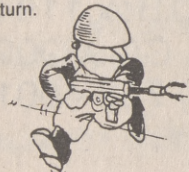
U.S. invades Dominican Republic. Lose 1 turn.



Bay of Pigs invasion crushed in Cuba. Ahead 3 spaces.



Triumph of the Cuban Revolution. Get extra turn.



CIA led coup in Guatemala. Go back 3 spaces.



Defeat of fascism, end of WWII. Go ahead 3 spaces.



Election of Salvador Allende in Chile. Get extra turn.

1400 draft cards burned in Puerto Rico in Vietnam War protest. Go ahead 2 spaces.

CIA, Pinochet take over Chile. Lose 2 turns in exile.



Nixon resigns over Watergate scandal. Ahead 2 spaces.

Victory for the people of Vietnam. Move ahead 3 spaces.

La Peña opens. Get extra turn.



Independence for Angola and Mozambique. Ahead 3 spaces.

Franco dies, Spain legalizes political parties. Ahead 2.

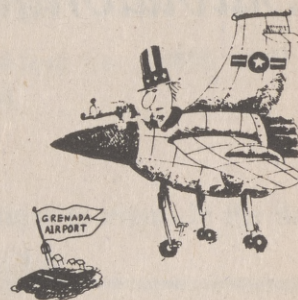


With community support La Peña buys its building. Ahead 3.



Victory for FSLN and the people of Nicaragua. Ahead 5 spaces.

Ronald Reagan elected president. Go back 10 spaces.



Population of Grenada temporarily increases by 6% as 6,000 U.S. troops invade. Lose 1 turn.

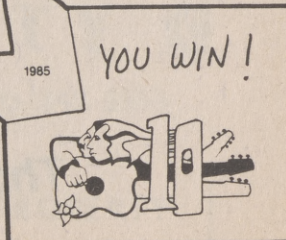
Reagan re-elected. Go back 10 spaces.



Trade embargo on Nicaragua. Sanctuary workers & draft resisters go directly to jail. Lose 1 turn.



ENTER THE STRUGGLE HERE. THROW ONE DIE TO PROCEED TO THE PRESENT. FIRST PERSON TO REACH LA PEÑA'S TENTH ANNIVERSARY WINS! (ALTHOUGH THE STRUGGLE GOES ON.)



A Voice That Won't Be Silent *Una Voz Que No Callará*

La Peña is: a place to meet; an opportunity to experience each other's cultures and build our own; a time for cooperation and coalition; . . . Ten years! and ten more! With great love and respect,

—Holly Near

In these two years of work our ideal and guide has been the work of La Peña. Thank you for being inspiration and "ejemplo."

—Taller Latinoamericano, New York

What you have achieved musically and organizationally at La Peña is a great lesson for many other people in the USA and I believe, elsewhere in the world. Building a solid mass base with many volunteers, at the same time maintaining high quality of your art as you have is something we should all aim to do.

—Love and struggle, Pete Seeger

In the San Francisco Bay Area so rich in its cultural diversity, La Peña plays a most important role. It has become an essential part of the Bay Area scene. All of us are enriched by its presence.

— (late) Rev. Cuchulain Moriarty
Chairman, Social Justice Commission
Archdiocese of San Francisco

We feel the support we have received from people in the U.S. has gone a long way to hold back a direct attack on Nicaragua. Right now, the possibility of an attack is greater than ever. This means that La Peña is more important than ever at this moment, because La Peña calls attention to the Nicaraguan situation and proves that people in the United States do care about Nicaragua and do not want war in Central America.

Pastor Valle-Garay
Consul General of Nicaragua
Toronto, Canada



La Peña has contributed greatly to many progressive movements throughout the world and has held a special place in our own lives as a center in which to gather together in community.

—Ronald V. Dellums

Progressive politics is based on community but it is easy for us to become atomized and isolated. To be effective we must have a shared vision and spirit. La Peña is a place to come together to eat and talk, to dance and sing, to listen and to be heard. La Peña is real community. It deserves our support.

—Robbie Osman
KPFA music programmer

La Peña es nuestro centro — Apoyemosla!

Support La Peña's 10th Anniversary Fundraising Drive!

Here's my tax-deductible contribution of: \$ _____

I'd like to become a La Peña Sustainer. Here's my first monthly pledge of \$ _____

Please send me La Peña's monthly calendar of events. Enclosed is \$1.00 for a year subscription.

Name _____

Address _____

City _____ State _____ Zip _____

¡Que Viva La Peña!

La Peña

3105 Shattuck Ave.
Berkeley, Ca 94705
Dated Matter
Time Value: 8 JUNE, 1985

Non-Profit Organization
U.S. Postage Paid
Berkeley, Ca.
Permit No. 22

Happy Birthday! ¡Feliz Cumpleaños, La Peña!



Photo by Ron Delany

La Lucha Continua...

La Peña Cultural Center & Community Center, Café Violeta, La Tienda
3105 Shattuck Ave., Berkeley, California 94705 (415) 849-2568

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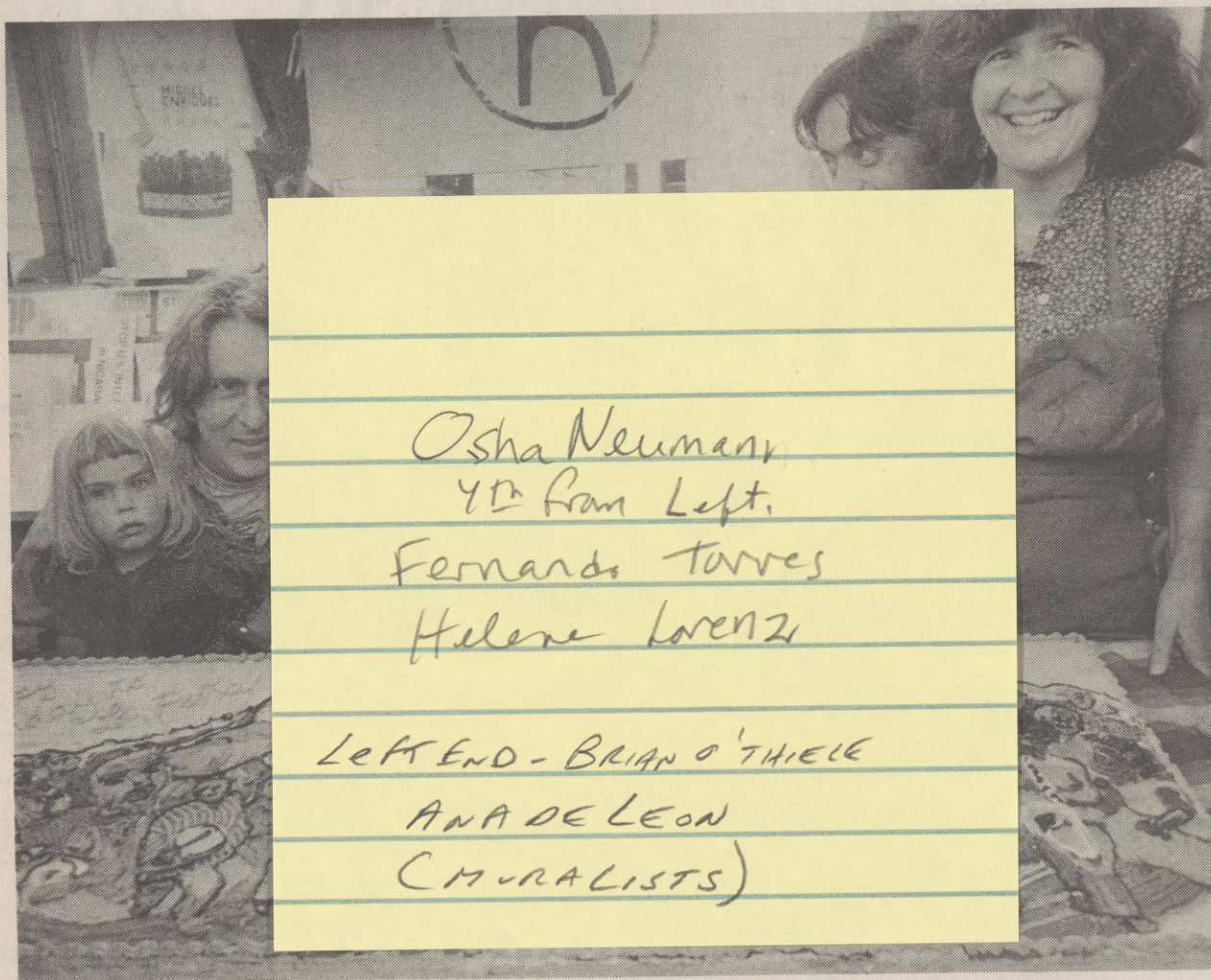


Photo by Ron Delany

La Lucha Continua...

La Peña Cultural Center & Community Center, Café Violeta, La Tienda
3105 Shattuck Ave., Berkeley, California 94705 (415) 849-2568



(4)

(3)

(2)

Rafael Marriñez
Cherub ?

(1)

UP R. Back Bernack

Back Row Bob Sticine

(R) of Volleyball J.M. Moraga (coach)

2nd Row unk, unk Nairy? Peter Allen

↓ Aurora C-M Alan ~~Corra~~ (should)

3rd Row facing ^{left} Stephanie Groeble,

3rd from L. Jennifer Marriñez holding
Manuel

6th from left - guy named Brandy

Juanita Newland

④

③

②

Rafael Marríquez
Cheryl ?

Kathleen Vickery

Edgardo Oñate

Juan Dote, wife Yónica
w/ baby

Ramón Navarro

Vigui Labarca

Ana (Salvadoraña)

Betty Amberg

4

3

Front row

[Guy with guitar?]

Nancy Gilday (baby?)

Sally Bear

Quique Cruz (w/guitar)

Victor Martínez

Eric Lenson

Monica Malena

Jorge Zambrano (w/kid)

Carlos Ruz and son Marat

4

Louise's sister (in wheelchair)

Camilo Ruz (son of Carlos Ana)

SEATED IN FRONT

unknown kid w/ ball

Louise (volunteer)

unknown kid













Ira Shor and Paulo Freire
Boston 1985
Working on our book



NO.

DATE

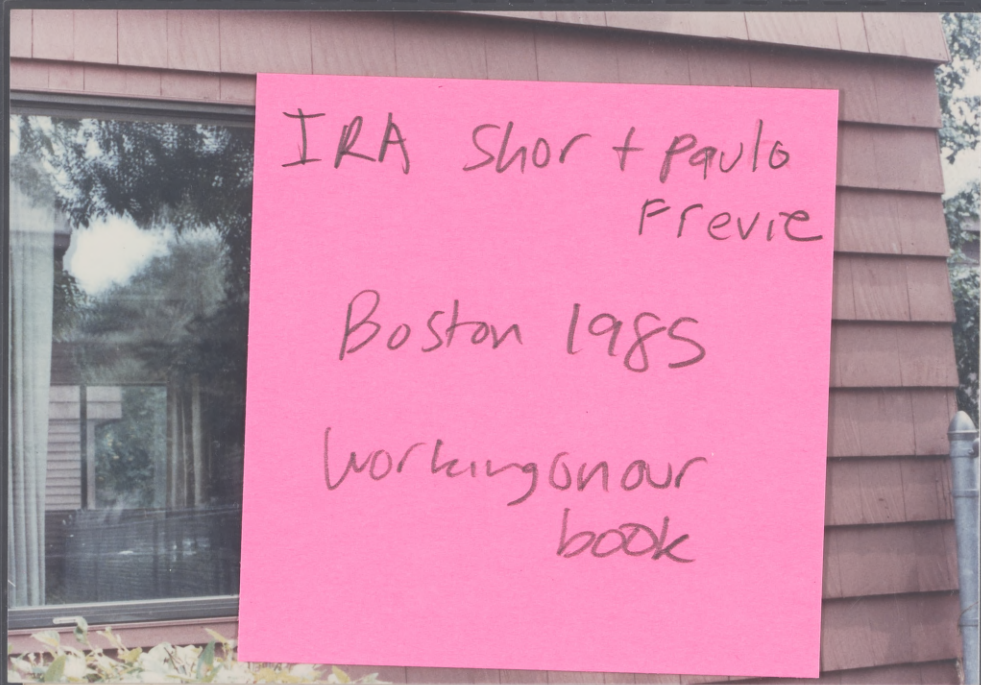
TITLE

Photo-Zover

Made in U.S.A.

VUG-911

5/8/85



IRA Shor + Paulo
Previc

Boston 1985

Working on our
book



10/3/66





























5/87 Quilas @ La Penja





CHILE SI
JUNTA NO













CHILE SI
JUNTA NO





















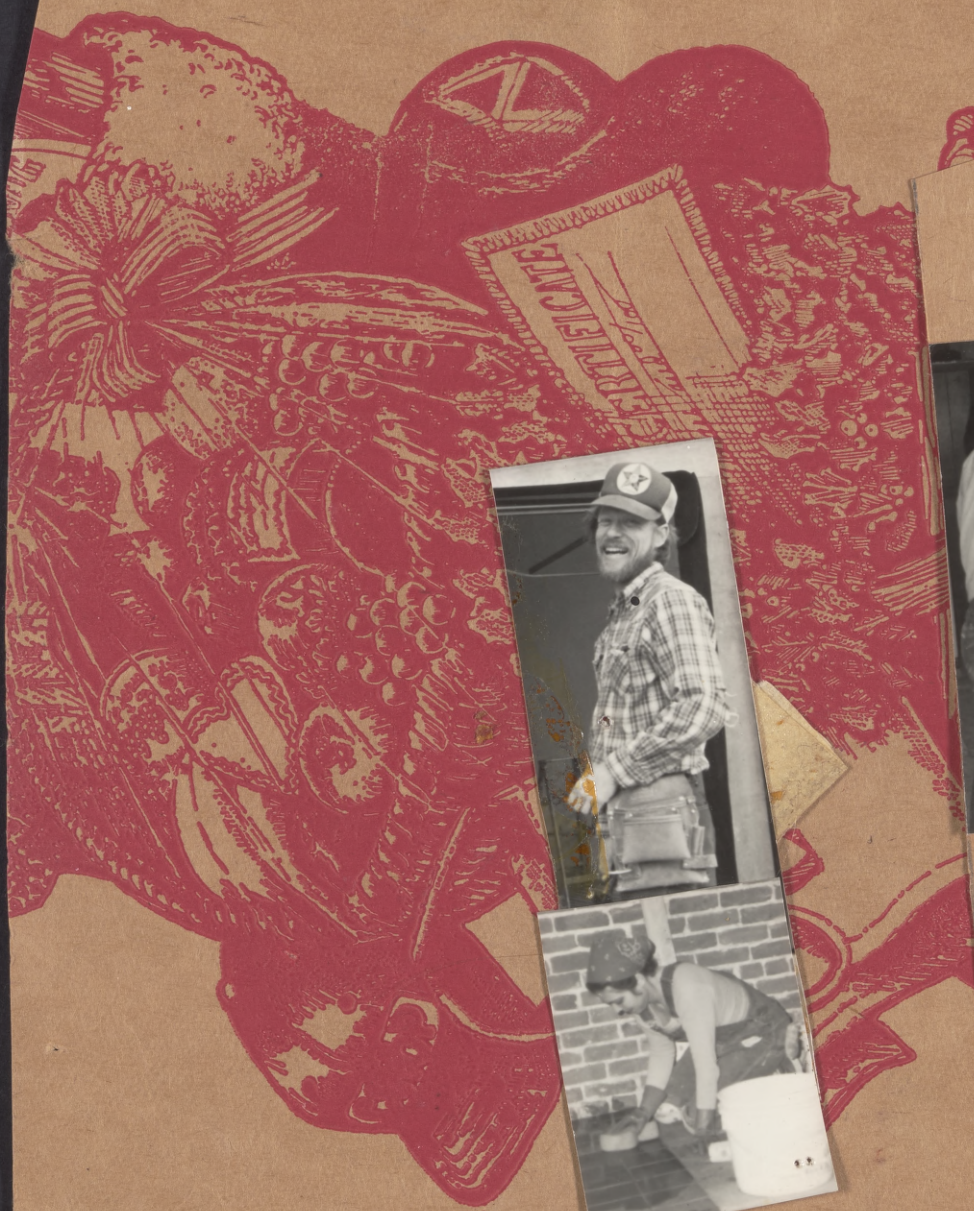






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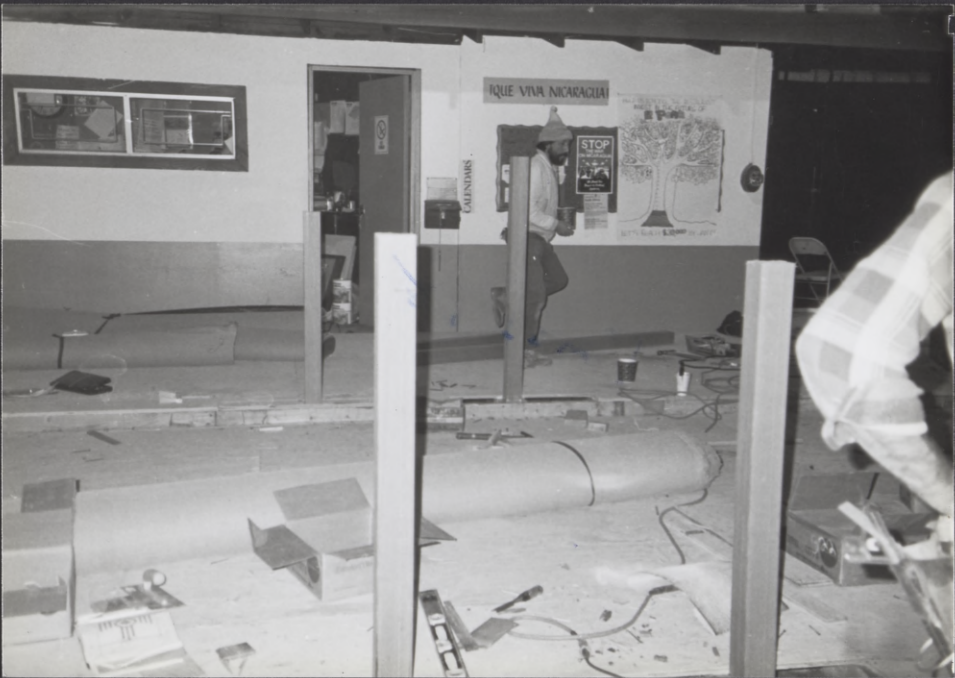
8/100%



peggy cotton



12/85



1984 5



12/8-1



12/85



12/85



12/8's

LP Founders

1. Kay Cole

Eric Leenson

Juan Orzon -

~~Carlos Barros~~

Early supporter
AND CONTRIBUTOR

Craig Mc AleB

Hugo Brenni

~~Kevin~~

Patricia Brenni

NORMAN Bucklin

JANIS TERUGGI

LESLIE THOMAS

Anivaldo Padilla

- Colleen Reeves

- Colleen Reeves

NOT FOUNDERS
BUT INVOLVED IN COL-
LECTIVE WORK

U.S. HANDS
OFF
NICARAGUA

SPEED
LIMIT
25

La Peña Community Center

ARTESANIA
RECORDS
POSTERS
CRAFTS
BOOKS
CARDS

CLOSED



12/85



12/85



Ver 1 85



12/85

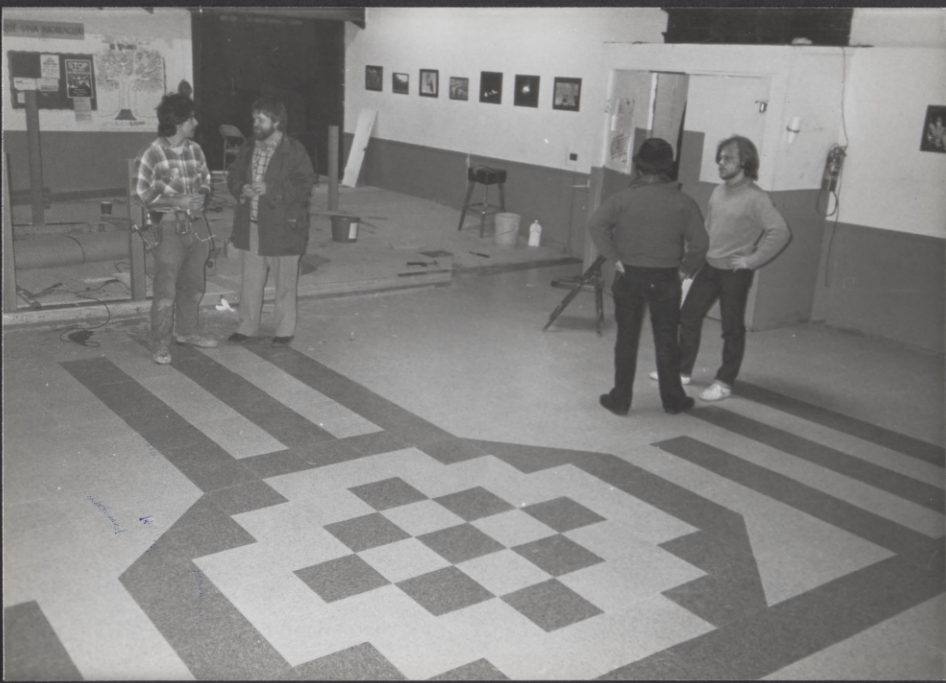


19845



~~184~~

Ymas 88



12/85



Xmas 85



②

①

Adelle Negron
(2 unid. behind)

Juanita Newland

Marta Tanenbaum

Peter Adler

unidentified blonde ♀

Ellen Miller/Solazar

Ellen Morris

Marilyn Melford (unid. behind her)

Helene Lorenz

②

David Pontecarvo
(abuelo de Ana)
(unid. bald guy)
Raul Munoz (hidden)
Brandy (x)?
Guighe Cruz
Carlos Herrera
Jorge Charlet
Denis Schmidt
Rafael Marrón





(Photo must
be returned)

ORIGINAL MURAL 1978-1986

la Peña

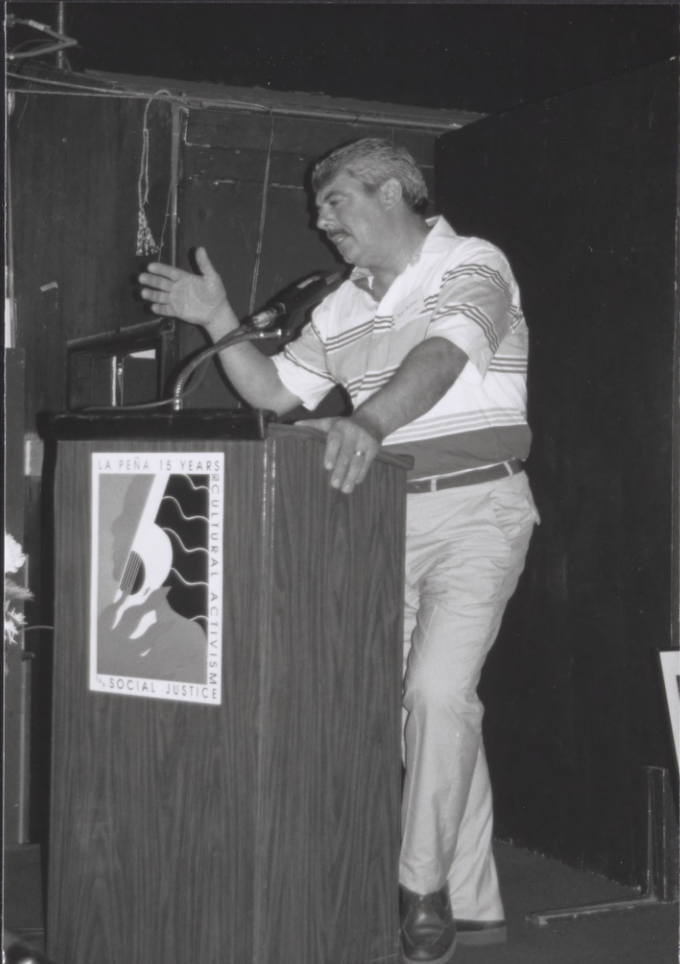


12' 85



12/85





1766 Brown

1970121 N 3



Careless Borden

3970121 N 3





Craig McCaleb

297 0431 N 2





Kathleen C/1

397 0121 N 3

Wayne Bucklin

297011 N 3

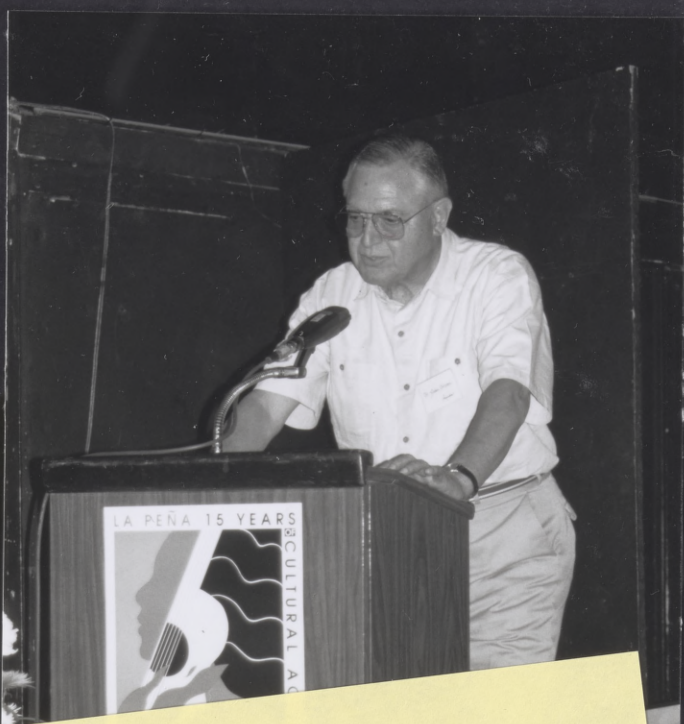


Juan Orson

2970121 N 3



Kevin



Juan Arson





SUPERIOR

WORLD WIDE PATENTED OTHERS PENDING

WILLIS WARD
and his associates
New York, N.Y.
1912

